REGD. No. B 3517

filmindia

MARCH 1944

INLAND Rs. 2/-
FOREIGN Sh. 4/6

RAGINI - NAJAM - GYANI

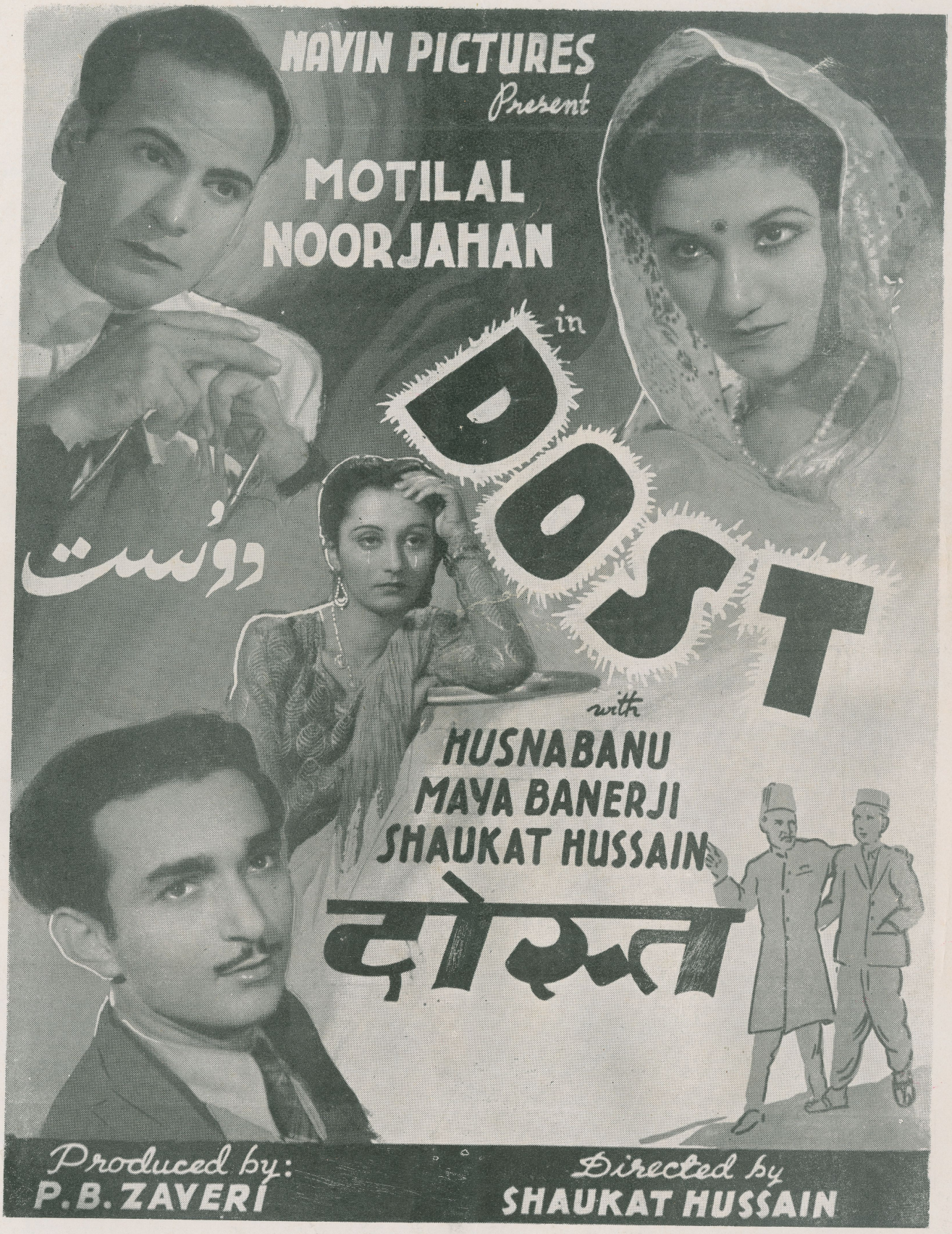
IN

DASSI

A Pradhan Picture

Produced by

PRADHAN PICTURES LIMITED



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IMPERIAL CINEMA (Lamington Road)

PRADHAN PICTURES LIMITED

PROUDLY

INTERNATIONAL THEATRES LIMITED

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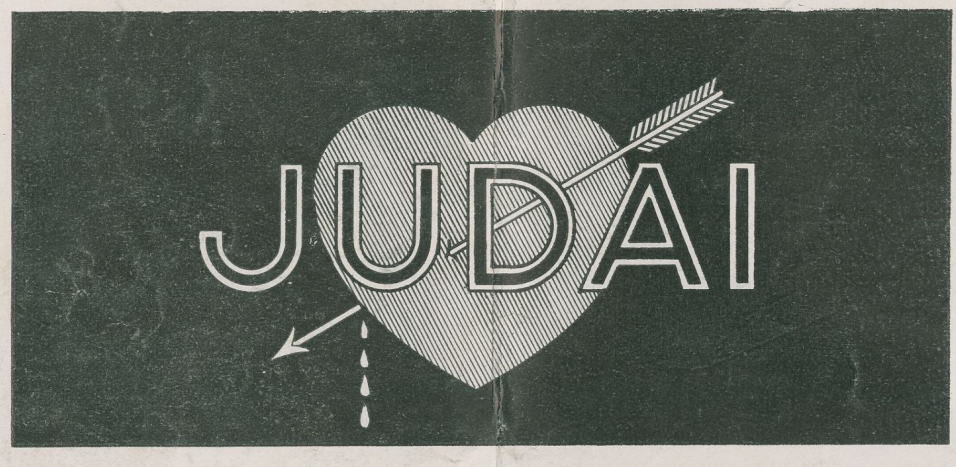
YEAR'S MUSICAL EXTRAVAGANZA WITH
GORGEOUS SETTINGS & ENTERTAINMENT



Starring :

MISS MEHBOOB, MASTER ASHIQ, PREMLATA
AND OTHERS.

Direction :	*Songs & Music :*	*Dialogues :*
G. R. DURANI	AFZAL LAHORI	SHEWAN RIZVI

Producer : B. RAMCHAND

OUR NEXT :

DIRECTOR

with

SHAHU MODAK *& others*

FOR RIGHTS APPLY

INTERNATIONAL THEATRES LTD.
42, LAWYER'S CHAMBERS, PICKET ROAD,
BOMBAY 2.

SUPREME FILM DISTRIBUTORS
MAIN ROAD, DADAR
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mali

HIS DEVOTION TO WORK
EVEN EXCELLED
HIS DEVOTION TO GOD !

RAJKAMAL'S Revolutionary Devotional

MALI

PRODUCED BY: V. SHANTARAM

SCREEN PLAY:
S. A. SHUKLA

DIRECTION:
K. DATE

STARRING:
Sangit Kalanidhi Master KRISHNARAO,
AMIR KARNATAKI, BABY NALINI

COMING SOON AT YOUR FAVORITE THEATRE

25 TH SILVER JUBILEE WEEK !

25 TH SILVER JUBILEE WEEK !

RAJKAMAL'S RECORD SMASHER

Shakuntala

Directed by: V. SHANTARAM

Screen Play:
DEWAN SHARAR

Starring:
JAYASHREE &
CHANDRAMOHAN

CREATING NEW POPULARITY

RECORDS AT

SWASTIK

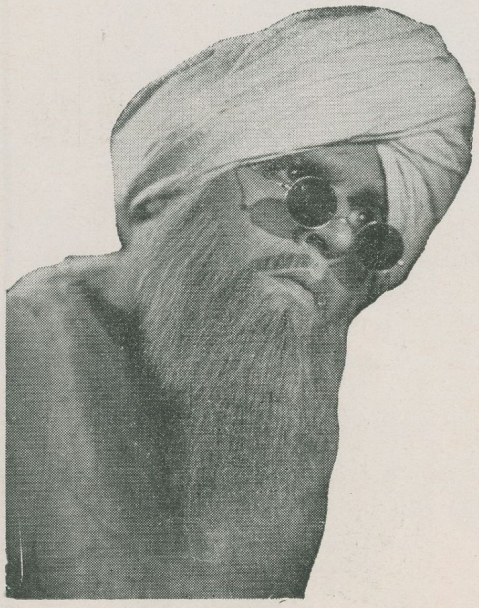
(OLD PATHE)

BOMBAY TALKIES LATEST TRIUMPH

NOW IN THE 6TH MONTH OF A SPLENDID RUN

at **MAJESTIC CINEMA, BOMBAY.**

Kingdoms and Empires



Have Come and Gone!

.... Like flashes of colour in an oily pool, Kingdoms and Empires have come and gone but *the Kingdom of Heart endures!*

MOST PROGRESSIVE
MOST PURPOSEFUL

Drama of two fathers, friends and neighbours, Ram Singh and Rahim Bux, setting *a new pattern of life to follow*

NOT A COMMUNITY
BUT A HUMANITY

SOCIAL

Replete with Music, Song and Spectacle!

Bhai Chara

(Brotherhood)

Directed By: **G. K. MEHTA**

STARRING:

★ BHARAT BHUSHAN ★ RAI MOHAN ★ RAJINDER ★ HADI
★ ANSARI ★ SINHA ★ SUNETRA ★ BINA PAUL ★ ISABELA

A Unity Production

READY FOR RELEASE

Distributors : **Select Pictures Ltd. Bombay**

MARCH 1944

VOL. 10 NO. 3

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FOREIGN: Shillings 50/-

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filmindia

PROPRIETORS
FILMINDIA PUBLICATIONS LTD.
55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY
Telephone: 26752

Editor: BABURAO PATEL

Innocent Abettors

Goaded and seduced by our motion picture producers, several good and honourable public men have often unwittingly played into the hands of publicity sharks and traded in their intelligence and reputation to endorse some Indian pictures at some time or other.

These good-hearted men from our public life, often shrewd in their own field of activities, innocently make fools of themselves when they become amateur critics and sit in judgment over Indian pictures.

Film criticism does not happen to be such an easy job that every Tom, Dick and Harry, be he from the literary or the political field, can sit in the darkness of a theatre for two and a half hours and come out blinking in the open with a lightly formed opinion to air.

Had the work of criticising a film been so easy, India would have had a million film critics by now who could have easily changed the very fibre of the film industry. The very fact that the country has very few, good film critics, proves that film criticism is a specialised job which needs, in addition to the ability to evaluate the entertaining and instructive points in a film, a knowledge not only of the technique of production but also of the possibilities of improvement, both technical and cultural, in the film presented for criticism.

In addition to all this, the film critic must have a national outlook, particularly in the sociological and cultural aspects of a film, which outlook must be wedded to the economic existence and progress of the Indian film industry in general.

Unless, therefore, a film critic is so well-equipped in his profession, his criticism of a film is bound to be amateurish and puerile.

Put to this test, how do our public men pass out as film critics?

When prominent men in public life agree to give a signed opinion on a film, just because they are given a free ticket and treated politely with flowers and re-

HEAR

Shanta Apte's

RINGING NOTES

in KADAMBARI

recorded on

"HIS MASTER'S VOICE"

THE GRAMOPHONE COMPANY LIMITED.

SIR PHIROZSHAH MEHTA ROAD, FORT, BOMBAY.

freshments, they are really aiding and abetting in the crime of defrauding the public, especially if the picture in question happens to be something like the recently released "Mahatma Vidur".

Little do these innocent amateur critics realise that film publicity managers widely broadcast such opinions of public men through numerous papers and handbills and use these very endorsements to pull more crowds at the box-offices. Having done the job of earning money legitimately or otherwise, these opinions are used again for flinging into the faces of professional film critics, whose job it has been for years to criticise films from all angles, social, instructional, cultural and economic.

One such disgusting instance glares out from the pages of "filmindia" of February 1944. On pages 60 and 61 of the said issue, the distributors of "Mahatma Vidur" advertise as follows:—

> "The President of the Servants of India Society, General Secretary of All-India Harijan Sevak-Sangh, Mr. B. G. Horniman, the President of the Brahmin Sabha, professors and oriental scholars, one and all, praise "Mahatma Vidur".
>
> "Bombay's entire English and Vernacular press, including the Times of India, The Bombay Chronicle, The Bombay Sentinel, The Free Press, The Sunday Standard, The Bharat Jyoti, The Social Welfare, The Vishvamitra, The Blitz, The Forum, BUT EXCLUDING THE 'FILMINDIA' OF COURSE, all are showering praise on "Mahatma Vidur".

And then proceeds the Publicity-writer to give the opinions, salient extracts from which we reproduce below:—

> Mr. V. Abhyankar, B.A., LL.B., Advocate, High Court, and President of the Brahmin Sabha says, "The picture deserves congratulations for putting this ideal (the ideal of Hindu Grihasta as portrayed by Vidur) before the public." (This man doesn't seem to need much for an ideal).

The Hon'ble Mr. Justice N. S. Lokur, a judge of the Bombay High Court says, "We were greatly pleased to see "Mahatma Vidur"! The picture is well worth a visit." His innocent consort, like a good Hindu wife, supports the husband through good and evil in this opinion. (This judge is giving a verdict on a motion picture without knowing its different sections).

That great scholar, Dewan Bahadur K. M. Jhaveri, thinks, "Bhakta Vidur's ideal is the ideal of every pious Hindu. The public should thank the Royal Film Circuit for putting on the screen this attractive picture (He is now too old and likes to thank everyone for all the kindness shown).

Prof. G. C. Jhala, M.A., of St. Xavier's College, described as an oriental scholar of Sanskrit, went to see the picture with three other professors, Bhagwat, Shembavnekar and Agaskar (probably making up the usual four in the complimentary ticket) and he had, "Great pleasure to witness "Mahatma Vidur"," in which he found, "a topical appeal by reason of the questions of our times, like untouchability, non-violence etc., having been tackled therein." (Tackled, indeed!)

Mrs. Charushila Bhatwadekar, M.A. (Goodness knows who she is) thinks, "Mahatma Vidur' is worth a visit by one and all." (Didn't she, as a woman, represent one and all?)

Pandit H. N. Kunzru and Amritlal Thakkar of the Servants of India Society, were also roped in to say, " 'Mahatma Vidur' has good acting and singing. The picture has morals to be noted and it deserves to be patronised by the public." (They probably thought they were serving India in endorsing this picture).

Pandita Kshamabai Row betrays her knowledge of music with the following opinion: "I was most pleased to see "Mahatma Vidur" (Such a good old kind lady). The music is very good." (Tell us another, mother.)

All these opinions of people in public life are flaunted with the solitary idea of providing a contradiction to the review of 'filmindia'.

We reproduce below some pertinent extracts from the 'filmindia' review of 'Mahatma Vidur':

> "As it is seen today, 'Mahatma Vidur' is a monstrous and criminal waste of money and energy.
>
> "The word "rotten" does not completely describe the pitiable bathos of art which we find in "Mahatma Vidur."
>
> "So bad is the picture that every foot of it provokes in one uncontrollable anger which, because of British democracy, turns into an impotent rage.

Ragini takes the stellar role in "Dassi" a Pradhan picture.

Tenor sees most of the game with me..

Obtainable everywhere in Magnum or Standard size.

JAMES CARLTON LIMITED LONDON, ENGLAND • EASTERN LICENSEES POST BOX NO. 9029 CALCUTTA

Advertising Corporation T.38

3½ ANNAS PER PACKET.

"Vidur was the chief minister at the Court of the Kauravas. Primarily a politician and statesman, he was also known to be a philosopher whose wisdom, in those times of bows and arrows, stood out in comparison with the court warriors.

"To turn this wise statesman into an a la Gandhi Mahatma is a perversion of history which even the motion picture industry has no right to indulge in.

"Circo's "Vidur" is an unidentifiable composite product of Mahatma Gandhi without his goat, of Tulsidas without his Ramayana, of Tukaram without his sugarcane, of Ambarish and many other saints of all countries and all ages. Really, if Vidur had all the choicest qualities of all the world's saints, one wonders why he has all along been recognised only as a wise statesman? He should have had become greater than Christ.

"The way Vidur has been presented in the picture, as a non-violent hero in an age when they killed men not only with arms but by mantras, it seems that the Mahabharatan age had a Mahatma Gandhi of their own. Only they didn't know it.

"The late Vishnupant Pagnis has played the role of "Vidur". A more non-violent and a better vegetable product is difficult to imagine. From scene to scene he acts as badly as he was capable of and ultimately lends to the role of "Vidur" a strange impotency difficult to find in another actor throughout the country.

"The songs and dialogue by Pandit Narottam Vyas were common and so was the music of the picture. Photography was bad and the recording indifferent.

"Less said about the direction of Mr. Altekar, the better. After seeing "Mahatma Vidur", that man has no business to be within ten miles of a motion picture studio.

"As an entertainment, "Mahatma Vidur" is a big zero and is not worth seeing even if some one pays you to do so. It is a case of buying a headache."

How do the opinions of the amateur critics compare with the professional writings of "filmindia's" experienced critic? Are these public persons who have graciously endorsed "Mahatma Vidur" prepared to convince 'filmindia's' critic in a private debate?

We do not say that in giving their opinions, these people entertained any dishonesty of purpose. Far from it, they were being merely polite without realising that they were led into booby-traps by the publicity people. Responsible leaders of public opinion, like the people mentioned above, should acutely realise their responsibility when they rush to give an opinion on motion pictures, a field in which they are like Alice in Wonderland. The reason for this is simple. As these opinions are broadcast widely to attract people and pay for the film these popular personalities unwittingly become powerful instruments to perpetrate a huge fraud on the public. For, in this industrial age, whether the prevalent legal code recognises it or not, it is a moral crime to misguide people into seeing a rotten film with the help of an unjustifiable publicity-boost.

MAYA BANNERJI
"Tell me, sister—tell me, dear,
What makes your skin so smooth and clear?"
"Lux Toilet Soap I use each day
And flawless keep my skin this way".
LUX
TOILET SOAP
chosen by film-stars to guard their beauty!
LTS. 109-170-100
LEVER BROTHERS (INDIA) LIMITED

This racket of public men endorsing motion pictures, both good and bad, and more often bad, has been going on for a long time and it is really a shameful state of affairs to find a nation's leaders of public opinion actively participating in promoting the commercial machinations of motion picture producers.

Very recently, our good-hearted and jolly ex-sheriff, Rashid Ali Baig, dragged the Governor of Bombay to see "Shahenshah Akbar". We are sure that before the end of the picture, the conscientious Rashid must have been blushing with deep shame for having shown to His Excellency, his very first Indian picture in this one.

A couple of years back, the Hon'ble Dr. Jayakar was asked to inaugurate, "Geeta". After that it is no wonder that Dr. Jayakar has made no public appearance.

Only some time back, His Holiness Dr. Kurtakoti had the misfortune of opening "Ramanuj". The grand old scholar could not help but be polite at the opening but later on, he told 'filmindia' what he really thought of the picture.

Many such instances can be given to show how film publicity managers have led trusting public men into booby-traps to endorse their own pictures.

At this rate, our public men will soon lose the respect and confidence of the people and the film folks will be responsible for this national calamity.

It is high time that these leaders of public opinion think twice before they decide to be polite and good in endorsing a picture. No one objects to their giving their own individual opinion but when they recommend a film in words like the following, "The public should thank the Royal Film Circuit for putting on the screen this attractive picture," they expose themselves to a charge of aiding and abetting in perpetrating a moral fraud on the trusting public.

Bibbo and Pramilla provide romance in "Bare Nawab Saheb", a social story of Silver Films.

Coming to the list of newspapers quoted against 'filmindia', we are compelled to ventilate an old grievance. As far back as in April 1939, Editor Baburao Patel presiding over the Indian Film Journalists' Conference, organised by the Indian Motion Picture Congress, had said as follows:

> "While some of the film journalists still take an occasional chance of giving some candid criticism, the daily papers have indulged in nothing else but continuous praise, even to the point of flattery, of pictures irrespective of merits. This policy has been pursued mainly because the papers have been anxious to maintain their advertisement revenue. But the dire result of this praise is that people who read the papers skip over the cinema pages knowing that as many as 15 pictures running in the town are often described as the best pictures of the day and the papers fail to provide any better guidance for discrimination. The film pages of the dailies therefore serve as so much food to the vanity of the producers and the artistes whose photos are published from day to day and in doing so defeat their principal purpose of creating more cinema-goers for our pictures. The Anglo-Indian papers are more guilty of this policy than the other national and provincial dailies."

Very much the same conditions are obtained today and most of the daily papers quoted in the said advertisement still write their film reviews keeping a big eye on the advertisement revenue. Even the "Free Press", frank and fearless in the field of politics, is no exception in this regard.

We are proud to state that 'filmindia' is the only paper in the whole country which cannot be influenced by any amount of advertising in the matter of its film reviews. In fact, "filmindia" has slashed, often mercilessly, the very pictures which were advertised profusely in its own columns. Time and again "filmindia" has asked the producers to withdraw their support rather than effect a compromise with them in the matter of reviews.

To quote these advertisement-conscious dailies against the specialised opinion of "filmindia" in the matter of reviews, must therefore look silly. Most of the papers quoted against us, specialise in their own fields of activity and carry film pages merely as a complement to their journalism. These papers will never, in another century, give a correct evaluation of any film as advertisements will always remain the greatest economical factor of their existence.

And whatever the rest of the Indian press may say, "Mahatma Vidur" still remains a rotten picture—because **'filmindia'** says so.

MEET THE BEAUTIFUL MAIDEN WHO BECAME A GAMBLER'S STAKE AND A VICTIM OF MONSTROUS PASSION!

THE UNIQUE STORY OF AN INHUMAN GAMBLE WHICH MEN TREMBLE TO REPEAT SINCE .....

NEW HUNS PICTURES LTD

Present

Draupadi

A Saga of Human Emotions Wherein A Woman's Modesty Goes Begging Alms From Men's Traditional Chivalry

Sushila Rani

LEADS A GREAT STAR-CHAIN

- ★ Chandramohan
- ★ Mazhar Khan
- ★ Kanaihyalal
- ★ K. N. Singh
- ★ David
- ★ Dixit
- ★ Badri Prasad
- ★ Pratima Devi
- ★ Madhukar Gupte
- ★ Raj Bishwas
- ★ Nandu Khote

PHOTOGRAPHY: **KEKI N. MISTRY**

RAM GOPAL—India's International Dancer Comes For The First Time On The Indian Screen.

RECORDING: **KAUSHIK**

नवहंसचित्र

NEW HUNS PICTURES LIMITED

DHAN NUR, PHEROZESHAH MEHTA ROAD, FORT, BOMBAY

The Safest Savings Scheme of all

What is the good of saving for the future, only to see your money disappear with the coming of Peace? That is what is likely to happen if you invest savings in gold, silver, jewellery, house-property, or manufactured goods. From now on, the high prices of these things may be expected to fall towards normal, and where will your savings be then?

It is important to understand why foolish people lose fortunes in wartime through blindly trusting in precious metals and property regardless of price. Do not be caught this way yourself! Put your spare money into National Savings Certificates, which cost only Rs. 10 each, but will be worth a *guaranteed* Rs. 15 each at the end of 12 years.

National Savings Certificates can be encashed at any time after the first three years. These certificates are free of Income Tax and each investor can hold up to a maximum of Rs. 5,000/-.

MONEY INVESTED IN

National Savings Certificates

IS ABSOLUTELY SAFE.

START TODAY !

National Savings Certificates can be bought at any Post Office which has a Savings Bank.

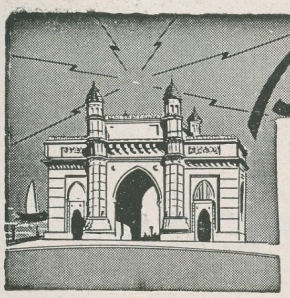
SUSHILA RANI—

Who doesn't know this beautiful star with her chaste features and captivating eyes? She will be seen on the screen in "Draupadi", the mammoth production of New Huns Pictures Ltd. Incidentally, Sushila Rani brings to the Indian screen the highest culture and education than ever before.

Bookings:—C. P., C. I.:—SAMARTH PICTURES, JALGAON ● *South*:—KATHIAWAR FILM CIRCUIT, BANGALORE CITY

MAZHAR ART PRODUCTIONS

NAIGHAM CROSS ROAD, DADAR, BOMBAY-14



Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

ALL-INDIA MUSIC CONGRESS

Strictly speaking, "filmindia" should not be bothered about a music Congress. Our field is essentially films, though music plays a very great part in the success of a motion picture. But the Rt. Hon'ble Dr. Jayakar in inaugurating the All-India Music Congress, recently held in Bombay under the auspices of the Vikramaditya Celebrations Committee, spoke deridingly of film music, without of course knowing anything about it himself. Dr. Jayakar is a good speaker no doubt, and graces many such occasions with his scholarly personality and carries out rituals efficiently on such occasions by giving a suitable speech. His present speech was also suitable in speaking highly of the classical music and in running down film music in comparison.

It was therefore, no wonder, that people like me became more curious to know what exactly was this classical music which was praised by Dr. Jayakar in choice words.

The All-India Music Congress therefore at once became an opportunity in a million to hear well-known musicians from all over India.

Paying Rs. 200/- a seat, I managed to be as near to the performing stage as possible, as I did not wish to miss a single classical note that was intended to rend the air.

To be quite frank, I did not like the classical music at all. I attribute this to my own inability to understand the scientifical gymnastics which mainly constitute the classical music of India. To me, what is sweet and melodious and pleasant to the ear is all the music of the world, whether it comes from of the classical mould or from the folk-lore songs of the villages.

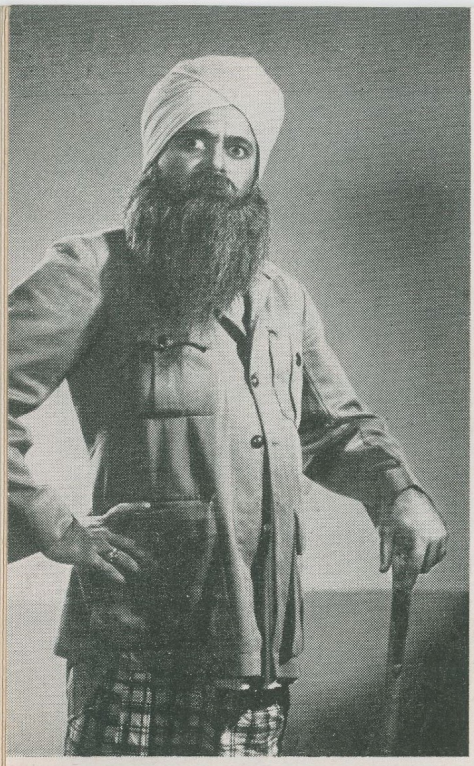
Nature supports this theory of mine and we find the nightingale singing with wild abandon, with Nature as her only accompaniment. Then again the elemental music of nature often with awe-inspiring harmony is impressive enough to the human ear without a person having to go through the boredom of hours to hear music labelled as classical.

Before I go to the individual performers, I didn't hear all but I heard enough, I desire to give the general impressions of the Music Congress. Seated on the stage in a crescent-like half circle was a motley crowd of awful looking, half-starved ugly men who, I was told, constituted the cream of classical music in India. There were men dressed as pseudo-princes with shining turbans and long coats, there were others dressed like high court chaprasis, some more wearing mutton-chop whiskers and many more in the most fantastic costumes human bodies could accommodate. In their utter vanities these men seemed to walk on air with vulgar mannerisms. If these people constitute the citadel of classical music in India let me tell you straightway that Indian music has no future. Never in my life have I seen such crude, uncultured, uneducated, undisciplined and vulgar a crowd as was presented to the audience from the stage of the All-India Music Congress.

I take my hat off to Chairman Champaklal Mody for having organised this Congress as efficiently as possible under the circumstances with a rabble like that to manage.

The first sitting began with Prof. Mallikarjun Mansur. He sang like a crow. By the way, everyone was a professor in this crowd right from Faiyaz Khan to Kamu Mangeshkar the Tabla beater. It seems easy to be a professor in this profession.

Snehaprabha flirts with God with a seductive dance in "Naya Tarana", a picture of Navyug.



THOUSAND LAUGHS

and

A COUPLE OF TEARS

THAT'S HOW YOU WILL GREET

PRAFULLA'S

GEM OF WIT and PATHOS

IN MARATHI

'GAJA BHAU'

Produced and Directed by :

WINAYAK

to while away your blues

Starring :

THE INIMITABLE COMEDIAN

DAMUANNA MALVANKAR

SUMATI GUPTE, SALVI,
BABY ACHREKAR, JOG,
NALINI NAGPURKAR, DATAR,
LATA MANGESHKAR, MADGULKAR

★ *Watch for*

PRAFULLA'S & WINAYAK'S

AMBITIOUS PROGRAMME in HINDI

1 MESSAGE of BHAGWADGEETA

TO ARMS! TO ARMS! THE CLASSIC IS REVIVED AGAIN TO GUIDE A MISGUIDED HUMANITY.

2 JAI HANUMAN!

SON OF WIND, SHRI RAMA'S DEVOTEE THE IMMORTAL PERSONIFICATION OF STRENGTH AND SERVICE.

3 HITLER AND BUDHA

AN AGE-OLD BATTLE BETWEEN WEAPONS AND IDEAS, BETWEEN PASSIONS AND EMOTIONS, BETWEEN DESTRUCTION AND LIFE.

Later on came Anath Nath Bose, a man with a woman's voice, or was it a woman with a man's voice? In any case, this guy gave us two voices and provided some entertainment by singing some cheap thumries.

I was looking forward to seeing Siddheshwari Bai of Benares in flesh. I did in double flesh. And as if she alone was not enough, she brought on another counter-copy of hers with the same huge dimensions. Between them both, Indian music was torn to shreds and harmony was thrown to the winds. My dream was shattered.

On another day, a wild-looking fellow with a red chopdar's dress, looking like a court room sepoy with mutton-chop whiskers turned out to play Pakhwaj. They called him Prof. Parbat Singh, though he looked as small as a pebble. This man made some passes at the harmless instrument and gave us some noise which we again swallowed as classical music.

Prof. Rahimuddin Khan evidently a Mohammedan musician recited some Sanskrit slokas probably to slap Md. Ali Jinnah in the face.

Menaka Bai Shirodkar should really not sing as she can definitely flirt better with over five hundred people at the same time. She is an attractive woman and though she is at the wrong end of the thirties, she could still raise a heartache in some sixty-year old young ones.

Prof. Bhurji Khan lost his temper when the audience booed him. He seems to have forgotten the major fact that people had paid heavily for their entertainment and wanted some return. This professor just had no voice and he turned round and loudly condemned the audience for not knowing enough classical music to understand him. I, for one, would willingly go without music all my life rather than hear Bhurji Khan again.

The great Faiyaz Khan was supposed to be a star-turn. With big pockets under his eyes, this flabby fellow stepped on the stage bedecked with medals over his chest. He was scared of the booeing in advance and he requested the audience to have patience with him. And then began the exposition of India's classical music by Faiyaz Khan, who is supposed to be one of the greatest masters in the art. Let me tell you in short that before half of it was over, I was out of the hall with a headache which even two Aspros could not cure. That fellow seemed to make noises more agonising than a woman in labour. And the squeals haunted me all night.

And yet, I did like some items from this classical programme. That little boy, Kumar Gandharva sang pretty well. Vinayak Rao Patwardhan gave a nice performance and Pandit Omkarnath could be said to have done marvellously well.

Prof. Vilayat Khan did very well on the Sitar and proved that a lot of haunting melody can be taken out from mere wires.

And yet, all done and said, I still feel that the future of the classical music in India is not very rosy, seeing the undisciplined crowd of exponents at the All-India Music Congress.

As I said before, the best performance of the Congress was given by Chairman Champaklal Mody, who with his disarming smile rubbed off many a natural frown in the audience.

The next time we have a music Congress, let us not have expensive admission tickets but let us be given a chance to throw some coin on the kerchief if we like the individual performances of these classical exponents, or in the alternative throw the musicians out.

And yet after all the classical music I heard and inspite of what Dr. Jayakar said, give me some lilting melodious film music and let me be happy along with the vast masses of India.

A CROP OF POETIC HEROES

Whenever a clever idea on the screen catches the attention of the public, and becomes popular, our producers do not hesitate to perpetrate it in every picture, with the result that it soon gets on one's nerves. Such has been the case with the portrayal of "poets" on the Indian screen. Actually in modern life in this age of industrialism where everyone is so busy looking selfishly after his primary needs, poets are rare. But on the screen we see them every third day. The hero is the poet, and the heroine is a singer and poetess.

Durga Khote, old though she looks, is still good enough for a sterling performance as in "Zamin" a social story of Anand Pictures.

A mere maid whose deeds of bravery are recorded in the pages of history with letters of blood!

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PANNADAI

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The objection is not against the musical part of the picture. To Indians music is the very soul of a picture and so every picture must have it. But why make poets and poetesses of heroes and heroines on the screen? The whole idea is so artificial that even the romantic interest very often becomes boring. In "Kangan" Ashok Kumar was a poet and Leela Chitnis set his verse to tune. In "Kisi-se-na-Kahna" Leela Chitnis gave life to the 'soulful' verse of Pahari Sanyal. In "Nurse", Aroon, the man with the most blank and stupid face for acting, is again a 'great poet' who looks for inspiration in the direction of sweet Khurshid. In many other pictures, we have seen this same combination of a poet and a musician. Can't we have ordinary heroes and heroines singing away the umpteen clumsy songs composed by the song-composers of the Indian screen?

Knowing the extent of poetry that these song-writers are capable of, it will be some mercy if the heroes and the heroines at least, are not cast in bogus poetic moulds which become more amusing than impressive.

STAR-SPANGLED PICTURES

Indian producers are as conscious of "stars" as the Hollywood producers. Every producer aims at making his picture a great box-office hit and the only certain way by which he hopes to achieve this is by engaging well-known stars to feature in his picture. Star-plugging is a common practice all over the world, but there is a fundamental difference between Hollywood methods and ours in this respect. While Hollywood producers cast the stars to fit their roles like so many gloves, Indian producers usually sprinkle them like pepper on a tasteless dish.

Leaving aside for a while the problem of our usually boring and unsuitable stories, our producers, with their remarkable accuracy, almost usually manage to cast the stars wrongly and the pitiable sight of seeing the wrong person in a wrong role is a common spectacle on the Indian screen. And it is in this important aspect that our star-plugging system so often fails, while Hollywood succeeds eminently.

There are many fans who like to see their favourite star even if he or she dominates the picture for a short while. This perhaps explains productions like, "Tales of Manhattan" and "Star Spangled Rhythm", where a large number of stars are huddled together to make the picture successful. In both these pictures, all the stars have been used to advantage and that is why the lay cine-goer is not disappointed.

The Indian producers have therefore to keep in mind the all-important fact that if they engage the services of well-known stars, they must give them sufficient importance and scope in the picture so as to satisfy the artiste's fans. Merely packing a picture with stars therefore not only becomes a delicate job to handle but a dangerous one when incorrect exploitation of popular talent writes a tale of woe at the box-offices.

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Leela comes to the screen again in "Maharathi Karna" a costume picture of Prabhakar Pictures.

The latest star-spangled picture under production, perhaps the most crowded and spectacular one in the history of film-making in India is "Draupadi" of New Huns Pictures. Nearly a dozen leading stars, each one capable of making a box-office hit by himself, are assembled together in this stupendous picture. The problem before these producers is both delicate and dangerous to keep all the artistes constantly moving on the screen. It is to be seen whether they succeed in achieving something at which all Indian producers have failed so far. If they succeed, "Draupadi" will easily become a new milestone of motion picture production in India.

COMMUNAL JOURNALISM!

Since the time Producer W. Z. Ahmed announced his intention of producing "Shree Krishna Bhagwan", Hindu papers from the North have swooped on him in a characteristic vulture-like manner, holding that a Muslim producer is incompetent to handle the life of the beloved God of the Hindus.

It is enough that communalism taints so much of our political life. "Pakistan" and "Akhand Hindustan" have become familiar slogans to the average Indian, but as pointed out, some time ago, by Editor Baburao Patel in the columns of "filmindia" that Art knows no community and is the equal heritage of both the Hindus and the Muslims, we really wonder how these Hindu journalists could have been excited by the idea of Mr. W. Z. Ahmed producing a Hindu mythological subject.

Admitting that Mr. Ahmed has produced only two social stories so far, the fact that he has not so far attempted a Hindu devotional subject, does not, however, point to Mr. Ahmed's lack of knowledge on such a subject. It is not necessary that Mr. Ahmed must issue a pious circular and say he will produce the picture with full reverence for Lord Krishna and with complete respect for the Hindu journalists of the North.

Of the few really intelligent producers obtained in our industry, Mr. Ahmed possesses a very keen intelligence. Coupled with an artistic and understanding nature, we can certainly rely on him to produce a picture wherein the religious susceptibilities of the Hindus will be well-nursed.

Just because Mr. Ahmed happens to be a Muslim it is wrong on the part of the Hindu papers to condemn him even before producing "Shree Krishna Bhagwan". Of a scholastic bent of mind, Mr. Ahmed is bound to take the help of research scholars and consult the prevailing Hindu sentiment, before he proceeds to interpret the life of Lord Krishna on the screen.

All religions lead to the same Divinity and every religion, therefore, deserves reverence. Every producer is more or less conscious of this fact and treats his themes without hurting any particular religion.

A. R. Kardar is, perhaps, the only producer who

Jairaj acts the hero to Snehaprabha and fits the role well in "Naya Tarana", a Navyug picture.

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often exploits the mass Hindu sentiment by ridiculous presentations on the screen. His latest picture "Kanoon" proves that sufficiently. His "Sharda" too, was an equally ridiculous presentation in exploiting the Hindu sentiment. Unwittingly, Kardar perhaps hurts the religious susceptibilities of the Hindus more in his social pictures than perhaps a hostile missionary would do in an open street. But the Hindus, whose proverbial tolerance is a religion in itself, do not harass him for doing so.

Why should then Mr. Ahmed be attacked even before he has started producing "Shree Krishna Bhagwan". It is like hanging a man even before he commits a murder.

PRIZE BAD-MAN AND PRIZE SHOWMAN!

Of the very few people in India, who are news-good or bad, Editor Baburao Patel certainly seems to be the one who is constantly misunderstood. Recently, he criticised Uday Shankar for putting more commerce into his dances and less art. Editor Patel's criticism was purely an expression of a disappointed one-time Shankar fan. He thought that the artist in Shankar was gradually dying.

Now, behold the papers in the North attributing motives for this criticism. They say that Editor Patel offered a blank cheque to Shankar for his dance in "Draupadi", a picture of New Huns.

We rarely catch our hefty Editor laughing but when I told him about this typical North-Indian comment, he laughed long and loud.

"Poor Shankar!" he said, "I wish I could give him a blank-cheque to dance. I would then insist on more art and less showmanship. Would you believe that I have not yet met Shankar personally? Perhaps I sent the blank cheque over the phone wires, eh? Don't get upset over what some of these North Indian journalists say. When you know them as well and as long as I do, you will learn to pity them. I don't understand why they should pull down our best international showman by tying him with the prize "bad-man" of the film industry! Why can't they leave Shankar alone and attack me alone? Sometimes, I like their jabberings!!"

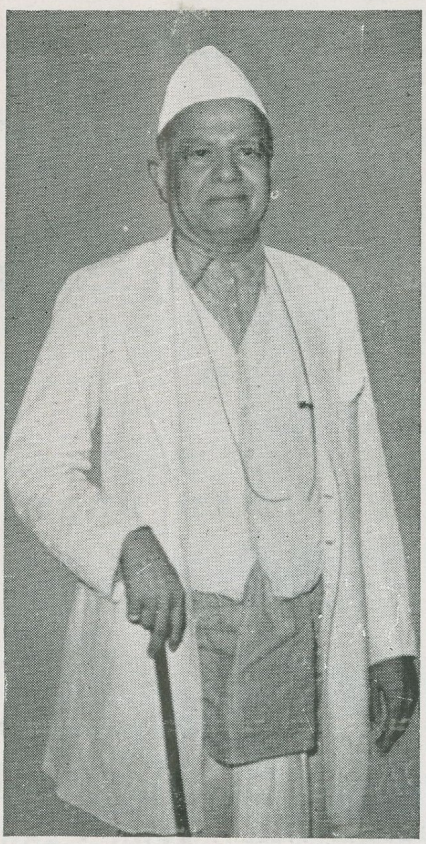
That is Baburao Patel, lofty and untouched, write what people may.

END OF THE BEGINNING

The 'filmindia' regrets to announce the death of Dadasaheb Phalke, the first pioneer who wrote the alphabet of the motion picture industry in India, at the age of 74 at his residence in Nasik at 5-30 on Wednesday morning, the 16th of February 1944.

With the death of Dadasaheb, the last link with the memory of old has been snapped. Way back in 1911, when Dadasaheb, with the spirit of a true pioneer, played and fiddled with a motion picture camera, little did he dream of the vast extense to which the industry would develop within 33 years of its existence. Today a motion picture film has become an important item of human existence, perhaps as important as food and water to those film-goers who proudly label themselves as fans.

In 1911 the genius of Dadasaheb struggled with indomitable courage with the problem of starting India's own film industry, without money or equipment. And yet, refused to be beaten, the pioneer struggled hard and established the Hindustan Fil Company which produced over 125 pictures in the good old days of the silent flickers. Pictures like "Krishna Janma' and "Lanka Dahan" gave an immortal name to the pioneer whose enviable skill and genius in effecting trick scenes still remains a mystery of old. Those were days when men played the women and the first woman whoever played on the Indian screen, was the child Mandakini, Dadasaheb's daughter, in the role of "Krishna".



Dadasaheb Phalke, the father of the Indian Film Industry, died on Wednesday, the 16th February 1944 at 5-30 in the morning at his residence in Nasik City.

At the time of the Silver Jubilee Celebrations of the Indian Motion Picture Industry in Bombay in May 1939, glowing tributes were paid to the genius and remarkable achievements of Dadasaheb and his debt was publicly acknowledged.

In his death, India has lost a great son and the industry has lost its only father.

He leaves behind a widow and seven children and a large number of friends and admirers to mourn his loss.

The pioneer is dead but his spirit will live as long as Indians make motion pictures and entertain millions.

As a mark of respect, the offices of 'filmindia' were closed on the 16th, 17th and 18th February.

May his soul find in death the rest which his pioneering spirit denied to him whilst living.

DALSUKH M. PANCHOLI

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A PANCHOLI ART PICTURE

STUDIOS: MUSLIM TOWN - LAHORE

Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Jehangir Khan (Mombasa)

Our town has now received the film "Roti" (bread). What about a film called "Tarkari"? (curry)

As Mehboob gave us "Roti", we expect Kardar to produce "Tarkari" and help us to swallow "Roti", which was rather a difficult job when it was released in Bombay.

A. Jagga Rao (Vizagapatam)

Do any of our prominent actresses smoke cigarettes?

The one I know is a chain-smoker, who lights a new one with the burning tip of the old. And that may be perhaps why she is called the First Lady of the Screen—Devika Rani.

R. N. Murti (Bangalore)

Vaswani's "Sahara" is really a reflection of the Desert Sahara!

That's what you think. Unless I see the picture I can't give you an opinion. Didn't you find even a small oasis of entertainment anywhere?

R. Shriram (Jaipur)

What idea do you form about a picture before entering the theatre to review it?

I am not a newspaper reviewer who has only to cater for his reading public without having to bother about the intimate problems of the film industry in general. My criticism has to be multi-sided not only to guide my readers in choosing their entertainment but also to provide a beacon-light to those in the industry who make our pictures.

When I enter a theatre I do have certain ideas if the subject in question happens to be either mythological or historical. If this be the case I entertain certain expectations from certain producers, who, in my opinion are qualified to handle such subjects up to my expectations. However, in case of social pictures, I enter the theatre with an open mind and permit myself to be affected by the picture from foot to foot like any other lay film-goer.

A. Y. Jagmag (Bombay)

Which do you like best from "Pukar", "Sikandar" and "Prithvi Vallabh"?

I liked "Sikandar" and I consider it to be the best picture of Sohrab Modi.

What is the relation between Kumar and Miss Pramilla?

The same that existed between Adam and Eve.

Ganpat Wagle (Bombay)

Why don't you allow your secretary Sushila Rani to act under the direction of V. Shantaram or Master Winayak?

A queen every inch, Sushila Rani, lends to the screen a regal dignity never before seen, in "Draupadi", a costume picture of New Huns.

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MOTILAL
CHANDRAMOHAN
CHARLIE
SWARNALATA
CHANDRAPRABHA
in
Ronaq
रौनक़
Directed by DWARKA KHOSLA

If I do that, she will cease to be a screen artiste and become a stage actress, because both these fellows put so much melodrama in their pictures that their stories look less human. Besides, I do not want Rani's good Hindustani to be poisoned with their peculiar Kolhapuri accent.

Why is it difficult to marry a film actress?

Because you don't know which expression of hers you can catch and hold for a life-time.

M. A. Katar (Bombay)

In which picture is Mumtaz Shanti coming after "Sawaal"?

Does it really matter so much? Why worry?

K. Mohanlal Varma (Belgaum)

Why did Winayak's "Chimukala Sansar" fail?

Probably because it was a story of a little world which the big world refused to swallow.

V. Keshav Rao (Hyderabad)

Is it true that Director Vishram Bedekar is working with the Prabhat Film Company?

I don't know whether he is working or not, but four months back he did go to work with them

Why does love always end in tragedy?

Who says so? Go and see some Indian pictures and you'll soon believe otherwise, even to the stage of it ending in a litter of children.

V. P. Anand (Lucknow)

Jayshree is more charming than Sushila Rani. Do you agree?

No. It is cruel to compare the two of them as they are poles apart. Sushila has a greater world of emotions in her one eye than Jayshree has in two. Sushila does not crook up the right side of her mouth as Jayshree does. It is a defect of Jayshree which does not sit gracefully on feminine lips. While Jayshree brings to the screen a frivolous woman, Sushila will grace the screen with a quiet dignity, which has been the pride of the traditional Hindu woman through ages. There is a basic difference between the two women and their personalities.

G. R. S. Yadav (Agra)

Someone told me that Devika Rani is going to marry again. Is it true?

I wish it would be true as Devika is still quite charming and attractive. Since Mr. Rai's death, she has been living like a cloistered nun surrounded by a few intimate friends who work with her. A second marriage will permit some sunshine to come into her life which she so richly deserves.

A. Z. Hussein (Hyderabad)

Can you say something about Sadhona Bose?

I have nothing against her except that she is the most graceful dancer on the screen.

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Amritlal Mahendra (Simla)

Is there any director in India who can show his art without a love-plot?

There are many who would like to do so but they cannot afford to do it for the simple reason that people like to get an indirect thrill by watching love on the screen—love which they miss at home.

B. Behari Lal (Lucknow)

Why are actresses paid more than actors?

Because more men than women see our motion pictures.

J. B. Jaisinghani (Karachi)

What are the reasons for the present prosperity of the Indian film industry?

War and fools. More fools see Indian pictures these days than ever before.

Amichand T. Sanghrajka (Nairobi)

What are your ideas about widow re-marriages?

As I am not a believer in marriages, the word "widow" conveys to me a different meaning. I consider only that woman a widow whose emotional life has come to an end even if her husband be living. I am all for giving partners in life to the so-called widows of society if they are still young enough to take the zest out of life, be it through the conventional marriage or otherwise.

J. P. Jaini (Benares)

What are they all doing at "filmistan" these days?

Quoting old records of Bombay Talkies and basking in their now-ancient glory, while Rai Bahadur Chuni Lall keeps backing winners at the race-course.

Kr. Rajendra Singh (Agra)

Do you think Baburao Pendharkar to be a second Shantaram?

Oh yes, except in the latter's success.

Shanti Swarup Saini (Delhi)

Can a girl from a respectable family work as a filmstar without losing her character?

A character is not a family heir-loom. It is an individual possession. Character is not lost in work. It is pledged after work. A character is not a social assessment by people sitting on the fence and watching. It is a link between the individual's soul and conscience and none else but the person concerned can judge what is in keeping with one's character.

K. Devesan (Santa Cruz)

How can you give the title "India's famous film star" to Sushila Rani, before she comes on the screen? It is just like predicting the beauty of a child before its birth.

The analogy is wrong. Before its birth, the child is hidden from human eyes behind a mother's womb. The same cannot be said of a film artiste. The film star is born no sooner a producer finds a suitable role for her and is convinced of her abilities to acquit her duties efficiently. In case of Sushila Rani even the blind ones voted blindly where beauty, talent and music were concerned. Subsequent screen tests on the actual sets revealed a dynamic screen-star. Hers is not a case of a child in the womb but of a new birth at its first christening ceremony.

Harbans Kumar (Delhi)

Whom do you like better in every respect, Naseem in "Pukar" or Vanmala in "Sikandar"?

Naseem didn't act. She looked like a well-dressed doll in "Pukar". In comparison with her, I did like Vanmala in "Sikandar". With her light eyes, she looked an almost perfect Persian type.

Afzal Jahan Begum (Sahaswan)

Why has Sardar Chandulal Shah of Ranjit stopped directing pictures?

David, that inimitable artiste, plays "Shakuni" in "Draupadi" with a superb confidence that suggests that he was born for the role.

Drama As Only Nature Can See It!!

ZAMIN

Subject :
Pt. SHIVKUMAR

Direction :
Pt. ANANDKUMAR

Starring :
DURGA KHOTE
KHURSHEED
DAVID
NAVIN YAGNIK
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STAR
?

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PEERLESS PICTURES

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Chandraprabha is fast picking up a screen personality as will be seen in "Umang" a social picture of Praja Pictures Ltd.

Sardar Chandulal has become an old man now and his already grey locks look more grey today. Every warrior stops wielding his sword after getting a hundred scars in the battlefield. Hasn't this old man the right to retire some day? Like Bhishma, the patriarch of the ancient times, he now smiles and frowns at the deeds and misdeeds of his 'progeny'.

Lalchand Ramdas (Karachi)

Why mostly every friend of yours becomes your enemy at a later stage?

Frankly speaking, I have no friends. I have always prayed for a world of enemies to live in as I consider this type of a world to be the safest, keeping as it does one on his alert constantly. Very recently I have been badly disillusioned in a person whom I called a friend. This friend has bitten the hand that has fed him for years and set him up in a career. The dirtiest stab he could deal me was to interfere with my emotional life which is incidentally the only existence I prize above everything else. My prayer once again is, "Give me a world of enemies and I shall live happily."

B. N. Rao (Bombay)

Who needs a woman more? A sex-starved man or a sex-mad man?

In the first type the need is more physical while the second one can reach the stage of madness if the object of his worship is maddening. Sex-obsession is more a mental stage than physical and needs a powerful incentive by way of a beautiful partner. One who is used to tasting honey won't care for the crude and clumsy jaggery. It is the sweetness of the honey that lends intoxication to the instinct of sex. Otherwise physical needs are far and few and can be rationed during these war times with good-looking girls becoming WACs.

K. T. Mangal (Dehradun)

Why do you always criticise the personal appearance of a hero or a heroine in a jeering language? Doesn't acting count at all?

Film-making is primarily a pictorial art in which the persons who act must come up to the current standards of beauty and looks, especially so in the case of the heroes and the heroines. Through ages with the help of scriptures, novels and other literature, we have been given ideals as heroes and heroines and it is difficult to rub off the traditional impressions merely for the sake of the histrionic art. In picture making where

Chandramohan, this inimitable artiste of the screen, makes new screen history as "Dusshasan" in "Draupadi" the stupendous mythological picture of New Huns.

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BECOMES

PEOPLE'S HERO

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Coming: **CHANDRAGUPTA**

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human features have to be photogenic wouldn't it be an ideal state of affairs if the producers gave a beautiful girl who could act in addition as beautifully.

Hollywood takes great pains to find some artistes meeting both these demands, failing which those with the acting talent are preferred. But Hollywood sells art, India does not. In India most of our artistes can't even act. We should therefore demand at least the primary condition of their being handsome or beautiful. Because they say India is a land of beauty, though the Indian screen loudly denies the fact except for a few solitary exceptions.

M. N. Kodanda Rao (Belgaum)

I hear that Leela Chitnis has been signed up by the Bombay Talkies. After seeing her in "Kisi-se-na-Kahna", I wonder how they could risk the deal. Has their shrewdness for making box-office hits disappeared or do they imagine that their spell of luck will continue for ever?

There is one person in the Bombay Talkies whom you can't convince because she convinces herself. When Devika Rani toys with an idea for two days, she becomes a convinced person on the third day. Leela's contract seems to be a result of Devika's impulse during the period of her strong conviction. Devika will learn only by the method of trial-and-error. The triumph of "Basant" is still too fresh to suffer any friendly advice from her best friend in the world. As I saw Leela in the picture you quote, I thought she was a tired and old woman.

Miss Tara Patel (Poona)

Almost everyone views with fear and hatred a girl stepping into the film industry as an artiste. Strangely enough the very same people are glamour-struck when introduced to a film star. They are thrilled and they take almost a pride in knowing a great star. How do you explain this?

In our present day life two factors play a very important part. One is society constituting the world in general, the other is the inherent human nature. When people express fear and hatred for a girl joining the film industry they give vent to the common hypocritical ideas prevalent in society often against their own desires. But when they get thrilled at the introduction and take pride in knowing a person they betray their inherent good nature under the captivating spell of the glamour girl. There are many people like this in the world who would walk ten miles to meet a film star but would not recognise her in a crowded ballroom. Half the evils of modern times are due to these unpunished hypocrites. Film acting is as good a work as any other and perhaps more artistic and more laborious and infinitely more intelligent than several other professions now obtained in our social life. Not every person can become a film artiste. We have hardly fifty good film artistes in a population of 400 millions and in the midst of a huge crowd of clumsy artisans. Film acting therefore is a rare and exclusive profession which only the gifted few can pursue. And the gifted are those who are beloved of gods.

Miss Shyamla Oke (Karachi)

Do you think that men use that tiny mechanism called the "Conscience"?

Conscience is not a mechanism that can be set into motion at human will. It is a contraption that pinches and hurts automatically when something goes wrong against its fibre. Men do get opportunities to benefit by the pinches, especially in their hours of relaxation, when the din of the day's struggle has abated a bit. That is the time when the "little voice" becomes loud enough to be heard and goes ringing through a soul. It either brings repentence home for the misdeeds of the day or opens the doors for the good deeds of the next day. During the day, however, man is so much knocked about in this competitive age that he is often compelled to trample on his conscience to go up a step higher in life and yet the tiny mechanism to which you refer is the only bridle on the brute that is inherent in every man, without exception.

B. G. Sharma (Coondapur)

The other day I heard a girl exclaiming proudly that she was an atheist. Is this something to be proud of? Is "modernity" synonymous with atheism?

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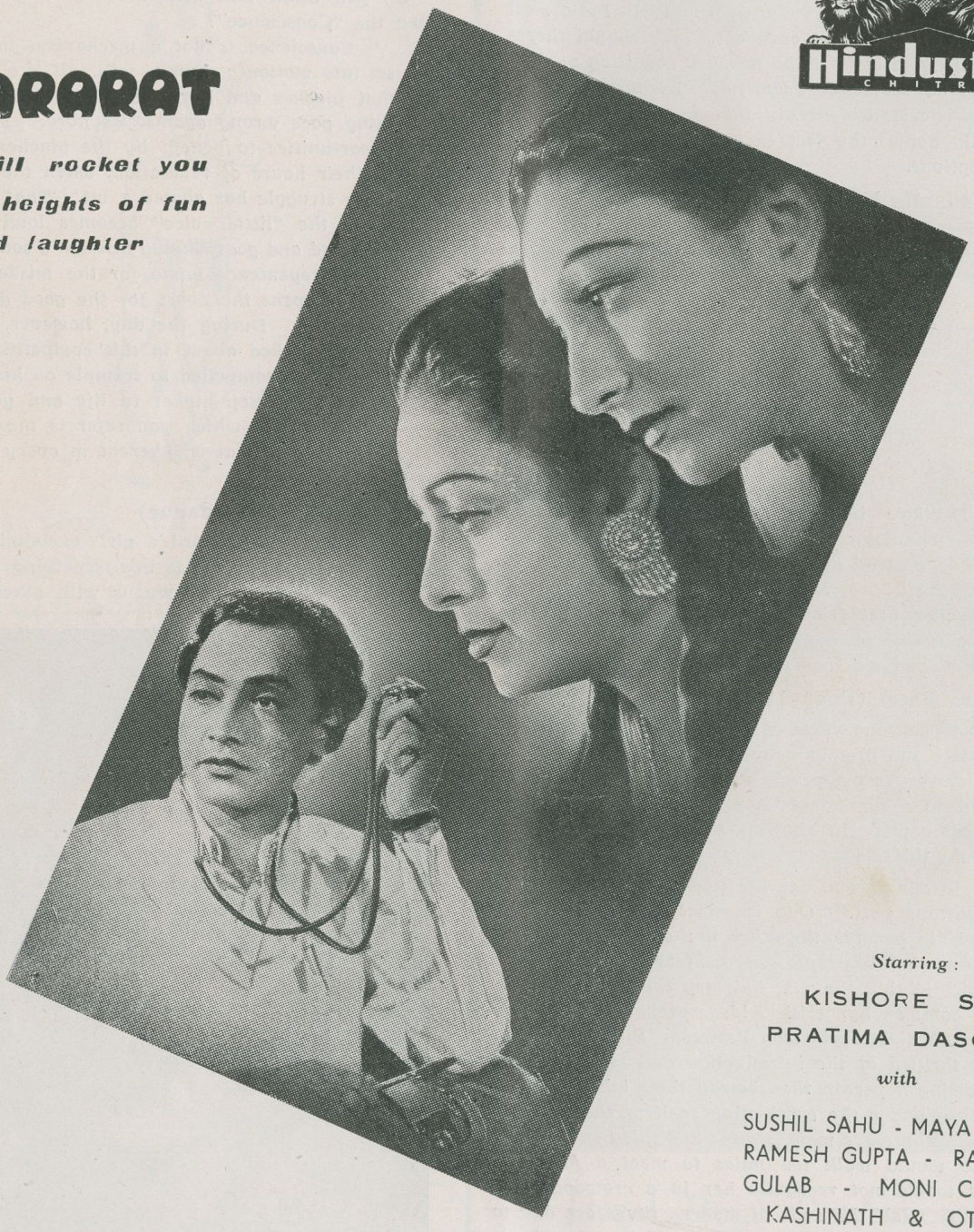

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Atheism is born at the dizzy height of individual arrogance. Friends call me an intellectually arrogant man but I have not yet reached those dizzy heights to deny the existence of Divinity. On the other hand through a rocking life of struggle during twenty-two years of my manhood, I have had occasions to pray and ask for divine blessings. I am in addition an unconventional rationalist and a rebel against man-made laws, but I bow humbly before the invisible Divinity, because I feel its presence all round me and in everything I do. It should be considered an intellectual perversion to deny and disown God. A famous politician of our country in his utter intellectual arrogance once proclaimed himself as an atheist. From that minute, he ceased to be a human being and became a merely biological product.

The person who denies God denies his own existence. I am however inclined to think that most of the atheists are lily-livered loons who shout their atheism to the world in sheer fear of God. Atheism is a state of mind and if one is honestly an atheist, where is the particular glory in shouting it from house-tops? I think atheists are like lepers in the modern world.

J. T. Gunjal (Delhi)

I was thrilled by Sushila Rani's record No. 26360, and I particularly like the song, "Ab to sugana bol". What do you think of this record?

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L. M. Parasher (Dehradun)

Is it necessary to become sophisticated to be called modern?

Sophism is in itself an ancient philosophy of the Greeks, sophistication however has become a modern expression of the upper class society. As sophistication is understood today, it has purely a physical form in costumes and mannerisms in speech and behaviour which the nit-wits of society indulge in. One need not be sophisticated to be modern. For the word "modern" covers more of a mental field than a physical one. I have met clumsily dressed old ladies of 45 and over, completely modern in their outlook on life without a smart dress and mannerisms. At best, sophistication provides a colourful costume on a crude and unintellectual person. It may dazzle the social nit-wits found in our clubs but the wise are only bored stiff. For no amount of sophistication can dress a fool for an intellectual occasion.

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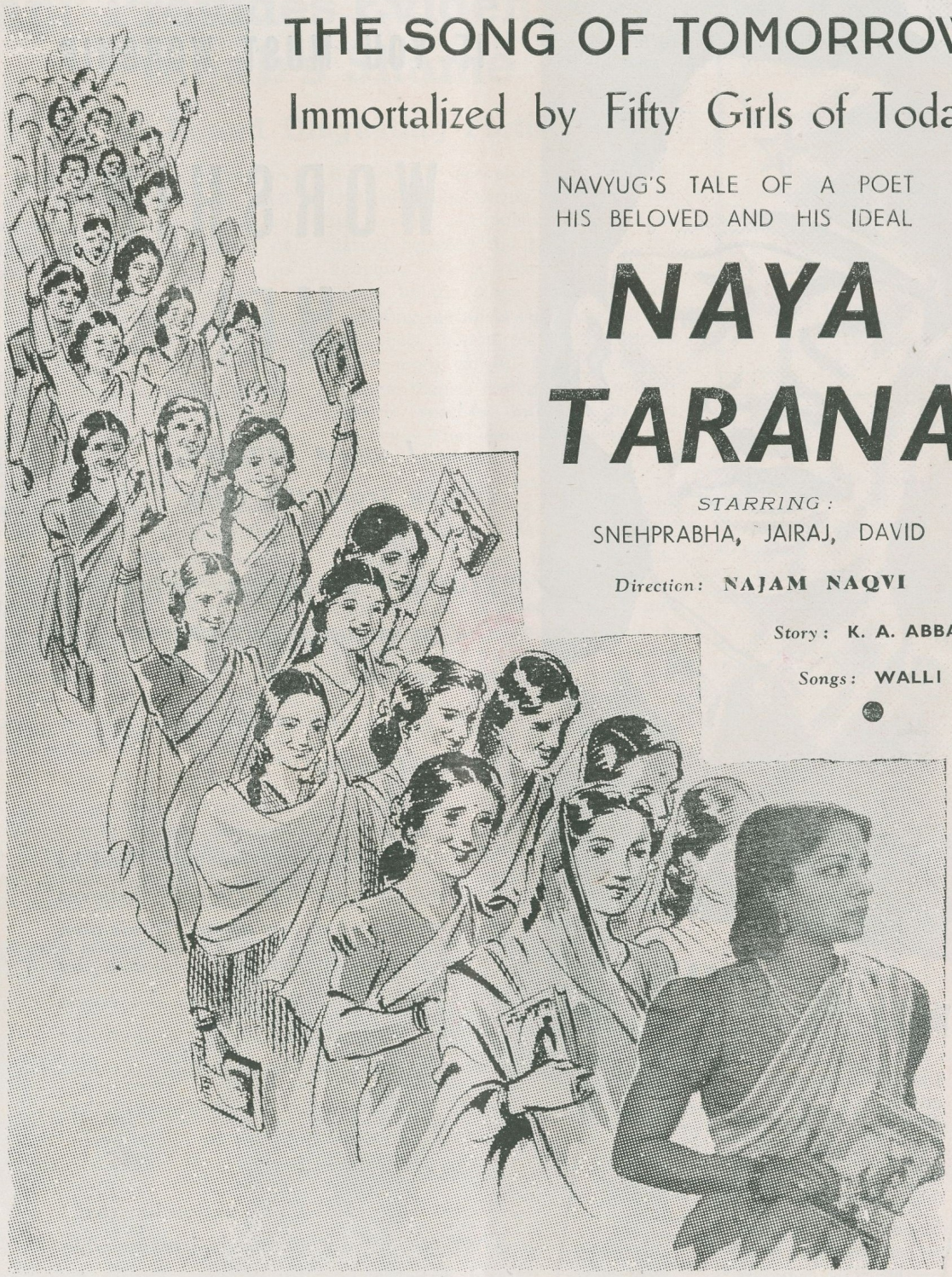

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How can you deal with a nation like that? They are, by our standards, irresponsible and unbalanced. But if they are to be pitied for the madness that seems to be in them, remember they are also fanatics. They are dangerous!

OUR REVIEW

'Papi' Provides Evidence Of Punjab's Shame

An All-Round Disgusting Picture

This is one of those primitive pictures from the Punjab, which used to come in the olden days due to the clumsy graces of a crowd of inartistic amateurs anxious to burn some inherited money. After seeing "Papi" we feel that there is still in existence a good lot of the old tribe who are trying to revive the old order in the Punjab film industry. The incentive seems to have been provided by the unique success of Dalsukh Pancholi, and once again it seems that a motley crowd of bragging and inexperienced amateurs is on the war-path of competition. If "Papi" is to be taken as an evidence of Punjab's achievement in motion-picture production, the whole of Punjab, including its new shadow of Pakistan, will have to blush in shame for a century more seeing the handiwork of Majnu (Harold Lewis) as the story-writer and the director of the picture.

A VULGAR THEME

The subject of the motion-picture story is not only morbid but also vulgar in its conception. Admitting that life presents some gruesome realities which knock the bottom off the socially accepted morals, there is hardly any excuse to present on the screen a repulsive and vulgar liaison between the father and the daughter which forms the main theme of the story. We are not trembling moralists ourselves but we do expect motion picture producers to be more careful in their choice of their themes seeing that a motion picture reaches millions in the country. The choice of theme in "Papi", therefore, happens to be most unfortunate, because it is no entertainment to see a father romancing with his daughter.

Harish, a banker, is shown visiting a village girl, Neela, when on a hunting trip. He seduces the girl and leaves her stranded. Neela is pregnant and she is soon shown walking towards Lahore, the city from which had come her lover.

There is nothing to suggest the time lapse between Neela's seduction and her ultimate delivery by the roadside. When Neela delivers a child by the roadside, it is picked up by Mr. and Mrs. Gian Chand, who of course, must be childless and have money in addition to provid

Ragini and Najmul Hussein in "Dassi" a Pradhan picture.

PAPI

Producers:	*Batra Productions*
Language:	*Hindustani*
Story:	*Majnu*
Dialogues:	*Ehsanali, Chughtai*
Songs:	*Aziz Kashmiri*
Music Director:	*Pt. Amarnath*
Photography:	*Badri Das, Hamid*
Audiography:	*P. L. Kapur*
Cast:	*Madhuri, Majnu, Satish Batra, Salma etc.*
Released at:	*Capitol, Bombay*
Date of Release:	*21st Jan. '44*

Director:
MAJNU.

the old tiresome angle to an even older theme.

This child is called Beena and grows into beautiful maidenhood as the adopted daughter of Mr. and Mrs. Gian Chand. Harish, the banker is a friend of the family, who now casts his eyes of seduction on Beena. He proceeds with this game methodically by involving Gian Chand in financial difficulties and thus getting him into his own clutches.

And now begins an interlude of some revolting romances between the father and the daughter till Harish is ultimately exposed at the end as a filthy sinner.

It is a filthy theme and more filthily portrayed.

The production values are nil, the photography being primitive and the sound hopelessly recorded.

None amongst the players has given any performance of note. Madhuri looks old and pulled down. Satish Batra who acts the hero, makes only a fool of himself. Majnu's antics helped only to create a dislike for all motion pictures. Salma has a face which should be kept away from the celluloid.

The music of Pt. Amarnath provides a continuous headache and laughter in addition especially when the village girls burst out into the first song.

The dialogues are far from happy and are spoken with a peculiar Punjabi twang.

In short, "Papi" is a picture better avoided than seen.

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OUR REVIEW

"Kanoon" Presents A Silly Old Theme !

A Poor Picture Provides Poorer Entertainment !

KANOON

Producers: *Kardar Productions*
Language: *Hindustani*
Screenplay & Songs: *D. N. Madhok*
Story: *Qatil*
Music: *Naushad*
Photography: *D. Divecha*
Sound: *Minoo Katrak*
Cast: *Mehtab, Shahu Modak, Jagirdar, Nirmala, Ullhas, Badri Prasad etc.*
Released At: *Minerva, Bombay*
Date of Release: *21st Jan. '44*

Director:
A. R. KARDAR

Producer-director Abdul Rashid Kardar probably thinks that the Hindus of India need all the sermons on social relationships and keeps on serving the Hindu society faithfully by producing pictures after pictures on different aspects of Hindu social life.

"Kanoon" is one such attempt—though a crude one. Unfortunately Producer Kardar has been rather late in propagating his ideas, for the simple reason that the social evil of unequal marriages no longer exists in the Hindu society in general. The picture has therefore no social significance and at best portrays only conditions which perhaps existed thirty years ago in villages. "Kanoon" as a motion picture story has, therefore, no popular appeal.

Even without this social aspect, "Kanoon" presents a very laboured attempt at story writing. The whole affair is so ridiculously conceived and so transparently presented that one wonders why an experienced producer like Mr. Kardar, should have gone to the pains of producing a motion picture on such flimsy material.

AN INCONSISTENT STORY

Ashok and Usha are two college students, of course, in love with each other. It is all sunshine for them. To introduce the theme of the story, Producer Kardar has, for no earthly reason, allowed the hero's old father to marry a young maiden. This incident is supposed to provide both an idea and an incentive to the hero and the heroine to set Kardar's story rolling further. Both these youngsters now decide to fight the social evil of unequal marriages.

Usha's father, Lala Dina Nath, is indebted heavily to Seth Hirachand, an old man of sixty, very rich but sex-obsessed. In Ramesh, he has a college-going son, who also pays court to Usha, knowing fully well that she is already in love with Ashok.

Ramesh, on the other hand, is loved furiously by Hansa, the daughter of his father's Munim.

As is expected, Seth Hirachand puts the brakes on and adroitly gets himself engaged to Usha. The girl agrees to get married to the old man to save her father from ruin. Inspite of all good intentions in the world and the bravado of the hero, Usha is married to Seth Hirachand, and strangely enough, she becomes quite a good meek cow as a housewife. Not satisfied with her submission to her fate, Producer Kardar lends a mythical touch by making Usha carry out the conventional 'arti' of her husband. We should like Producer Kardar to point out one Hindu wife in the whole of India, who indulges in this farcical ceremony in these days. This action on the part of the heroine is utterly ridiculous, unless Producer Kardar intends to give an indirect suggestion to the Muslim women of India to worship their men-folks that way.

After the marriage of Usha, things get going and Ramesh wakes up the sleeping hero and the heroine and arranges to stage the long-delayed stage drama of "Kanoon". At this stage-performance, in which Usha also takes part, Seth Hirachand meets with a convenient accident by falling from the balcony and dying on the spot.

The dead body of Seth Hirachand gives the melodramatic Kardar an opportunity to unwind a long lecture on social injustice. Wresting away the heroine from her husband's dead body, he makes the hero blow his lungs out with some incoherent speech on social injustices etc. The whole scene as shown on the screen is so utterly stupid that one is led to believe that Kardar ought to be not only an illiterate and uneducated person, but should be uncivilised and primitive in addition. This fool of a Kardar, to push his film-drama forward, allows a Hindu wife to be wrenched away from the dead body of her husband, in the very moment of his death, and thereby outrages the sacred sentiments which lend a halo to the marital relationship between the Hindu wife and her husband.

Producers like Kardar should not be fiddling with sacred Hindu sentiments with such a devil-may-care attitude. If Kardar insists on producing Hindu stories to fill his own pockets, he should at least show the decency of respecting the Hindu sentiments, which he can easily do by getting some experienced Hindu gentleman to guide him in the fine sentimental points which are a feature of Hindu life in India.

The story ends in a very insipid way by keeping the heroine a widow, unless of course, it is suggested that Ashok was waiting for Seth Hirachand to die somehow to grab Usha.

JAGIRDAR DOES WELL

From a purely technical point of view, Kardar has given a pretty good picture, though bereft of human and emotional values. Kardar's heroes and heroines do the same things from picture to picture. The hero always walks with long strides, the left hand folded behind

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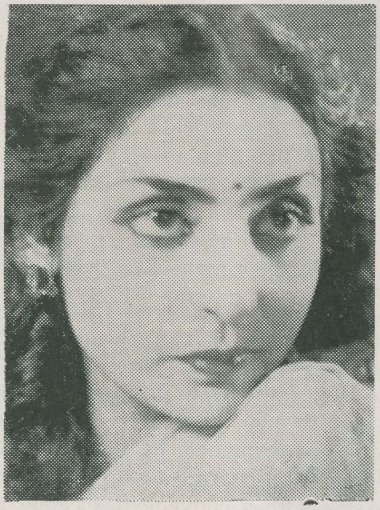

Story by :
KAMAL AMROHI
(of Pukar fame)

Songs :
ABID GULRAYS

O' PANCHHI

Starring :
Zahur Raja, Radha Rani, Ghory, Kalyani, Arrif, Durrani, Fazal Elahi, Mumtaz Moti and others.

Direction :
ZAHUR RAJA

Written by :
ABID GULRAYS

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and his stomach thrust forward. Incidentally he always gives a glimpse of another Kardar walking through the sets. The heroine always goes to the piano and sings a song, and as if to make doubly sure that she is singing it, and no one else, she makes obvious mouth-formations and face-distortions and head-thrustings so that the audience don't make a mistake about it.

In short, Producer-director Kardar seems to have come to the end of his wits and intelligence in developing a motion-picture drama. His characters seem to ape his own clumsy physical contortions from picture to picture.

Coming to the players themselves the make-up of Mehtab, who plays 'Usha', made her look like a legitimate daughter of the Negus,—the Emperor of Abyssinia. With her thick lips which Mehtab happens to have already and a nose, the length of which pushes the face miles behind, Kardar added one more feature by a queer hair-do which made the poor girl look entirely un-Indian. Her performance throughout the picture was, however, tolerably good.

Nirmala, the sensation of last year, looks more Mongolian this year. While singing, she makes such ugly mouth-formations that one feels like looking away from the screen when she starts hammering the music out.

Ullhas, as 'Ashok', looked more wooden than ever before. While Shahu Modak, as 'Ramesh', did even worse than he was expected to.

Only three persons gave good performances. Jagirdar in the role of 'Seth Hirachand' looked, quite natural. Badriprasad as 'Lala Dina Nath' lived as an affectionate father. In the role of an over-worked and absent-minded Munim, A. Shah did pretty well.

Sound and photography were tolerably good. In parts, Kardar's technical framing was excellent.

JUST SO MUCH NOISE

The music of Naushad Ali turned out to be just so much noise in which the East and the West did meet in a riotous disharmony, despite what Kipling wrote.

The song compositions of D. N. Madhok are, to say the least, inappropriate and puerile.

The dialogues are commonplace and at places vulgarly suggestive, especially when Seth Hirachand talks to his wife in their bed room. Producer Kardar should know that the Hindu marital relationship is never so crude and sex-obsessed.

In short, "Kanoon" is a picture better avoided than seen. It definitely does not entertain and parts of it bore one stiff. By the time we reach the interval, we feel as if we have gone through a celluloid torture of 20,000 feet.

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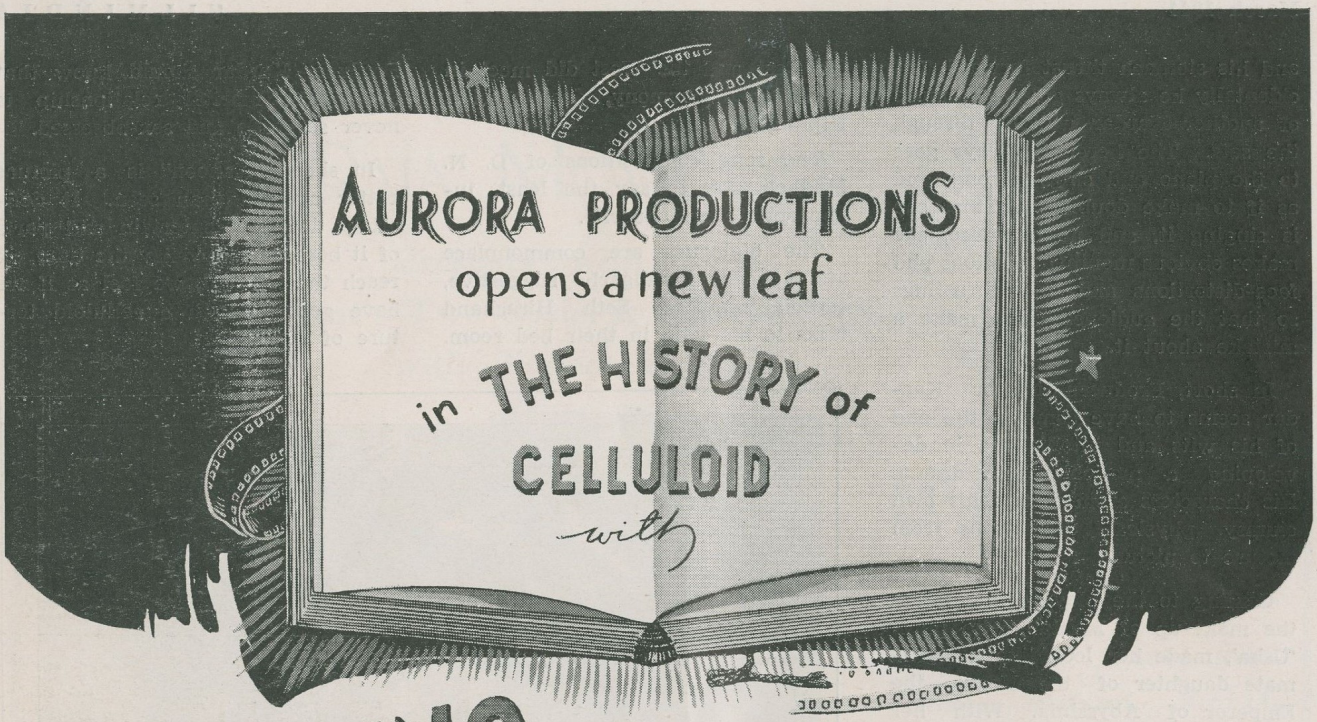

'SUNO SUNDTA HOON'

Starring :-

Vanmala - Ullhas - K. C. Dey - Ansari - Mirza
Mussherraf - Meghmala and Kanchanmala

Directed by:-

RAJKUMAR

Producer :-
P. R. DANIELLS

Ass!. Producer :-
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OUR REVIEW

"The Nurse" Provides Spineless Entertainment !

Poor Story And Weak Direction Make The Picture Unattractive

This is one of those frustrative romances of the screen in which the hero has the courage to fall in love with a strange girl, but not the guts to leave his own wife to consummate his romance.

Written and directed by Chaturbhuj Doshi, you cannot expect the hero to move heaven and earth to crown his adventure in love with success. The hero of "The Nurse" therefore remains a mental debauch with 'intentions' but without a backbone to put those intentions into glorious practice.

Such stories, with their orthodox apron strings of domesticity are, to say the least, reactionary in their contents, seeing that a married man is permitted to meddle with the life of a virgin and not allowed to conclude their mutual love by harmonious union of the two.

If India's traditional home life is to be vindicated so impressively as in "The Nurse" why permit the hero at all to scorch the fringes of his heart with the divine flame of love?

"The Nurse" therefore remains an insipid and spineless romance inspite of Chaturbhuj Doshi sprinkling a good bit of his experienced romantic ideas into it.

THE NURSE

Producers: *Ranjit Movietone*
Language: *Hindustani*
Dialogues & Songs: *D. N. Madhok*
Cinematography: *L. N. Varma*
Audiography: *C. K. Trivedi*
Music: *Jnan Dutt*
Cast: *Khurshid, Aroon, Prabha and others*
Released At: *Kamal Talkies, Bombay.*
Date of Release: *14th Jan. '44.*

Scenario & Direction: CHATURBHUJ DOSHI

A FRUITLESS ROMANCE

Deepak, the son of Seth Gopichand is a married man and has a little son in addition. He is devoted to poetry but his compositions do not receive any encouragement from his wife, Usha.

On a business mission to Matheran, Deepak meets Kiran, in a public park. The way they meet, it seems that no one else is living in Matheran at that time. They sing to each other and as is expected, they fall in love. The romance is cut short when Kiran receives a telegram to return home. With the departure of Kiran, Deepak also returns home, afflicted by love.

At Kiran's home, she is being married to another man called Raman, but she runs away on the wedding night and returns to her rendezvous of love at Matheran. Propelled by a telegram, Deepak meets her there once again. At the second meeting, inspite of realising the immense sacrifice of the girl, Deepak acts so impotently, that the

Mazhar Khan lives his role as "Bheem" in "Draupadi" a New Huns production.

These three lend sex-appeal to "Bare Nawab Saheb,", a social story of Silver Films.

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girl gives him up immediately she learns that Deepak is a married man.

At Deepak's home, Seth Gopichand is in a temper and refuses to hear even the name of his wayward son.

Kiran is already an outcast and an orphan and seeks an asylum in the nursing profession.

Raman, the erstwhile bridegroom, swears vengeance with a three-inch knife blade, whipped open, as if Kiran was the last woman on earth he could marry. Raman sets out on his vendetta to kill the man who took his would-be wife away.

Having created this clumsy triangle of romance, Chaturbhuj Doshi makes a more clumsy effort to put in more angles into this triangle.

Deepak and Raman meet, unknown to each other, and become friends because Deepak nurses Raman through a fatal illness.

On the other hand, Kiran nurses Deepak's heart-broken child back to health and the family including Deepak's wife, Usha, is deeply indebted to Kiran for her services.

This tangle goes on for some time till all meet. And when they meet, Kiran acts the angel and restores the family happiness in Deepak's home and goes away as Puran Bhakt went his way in the last scene of that picture. Deepak, of course, makes a sour face, probably because Arcon could not make another.

Thus ends a frustrative romance in which Chaturbhuj Doshi himself could have made a better hero than a professional film actor.

The production values of the picture are nothing much to shout over. While photography is quite pleasant in parts, the sound seems to need a bit of bucking up—the songs being very softly recorded.

The tunes are inclined to be more on the popular side and sound familiar and trite.

The song compositions are utterly unimaginative and poor. It seems that Madhok knows very little of the musical phonetics seeing the clumsy words he has used in his songs.

As "Deepak" the hero, Aroon gives a ridiculous performance with a completely blank face.

Prabha as "Usha" seems to be another blank-faced artiste.

Anil Kumar as "Raman" looked like a professional convict.

In comparison with these, Khurshid can be said to have done very well in the role of "Kiran". By itself, however, her performance is not much to write home about, though she looks sweet enough as a picture.

Phatak did pretty well as "Seth Gopichand", though he was inclined to be a bit melodramatic.

The rest did not act. They slept through the picture.

The direction of the picture is as spineless and weak as the conception of the story. It is high time that Chaturbhuj Doshi downs his tools and retires from film-direction instead of wasting some more precious celluloid in these times.

At best, "The Nurse" is a boring picture which succeeds in giving you a slight headache.

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PRAKASH PICTURES'

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★

30TH WEEK AT SUPER

AN EVERGREEN RELAESE

DIRECTOR:

VIJAY BHATT

ART :

KANU DESAI

★

Harshad M. Barot

PRESENTS

BIRBAL

KAMAL PICTURES

JYOTI STUDIOS

KENNEDY BRIDGE

BOMBAY-7

OUR REVIEW

"Angoothi" Bores The Audience Stiff!

Ashok And Chandraprabha Fail To Click

ANGOOTHI

Producers: *Janak Pictures*
Language: *Hindustani*
Story, Screenplay: *B. Mitra*
Photography: *Fali Mistry*
Recording: *Mulgaonker*
Music: *Deodhar, Ghosh and another*
Lyric: *Jullundari*
Cast: *Ashok Kumar, Chandraprabha, S. Nazir, etc.*
Released at: *Capitol, Bombay*
Date of Release: *18th Feb. '44.*

Director:
B. MITRA.

This is at best a silly romantic yarn with the love's eternal triangle. The only difference is that this time a man is sandwiched between two women instead of the usually other way round.

So many stories of this type have come on the screen and failed that one more in "Angoothi" becomes a very tiresome and boring experience.

The picture fails even to entertain mildly. And this failure must be divided in equal shares between a very amateurish direction and rotten sound recording.

Rati and Sati are the twin daughters of Professor Guha. They looked alike in features but differed sharply in nature and temperament. As was expected, they meet the hero, Ashok, at a hill station where the girls are enjoying a holiday. Ashok and Sati meet first on the usual singing occasion and fall in love with each other without disappointing the audience. Sati is a submissive type, while her sister Rati is a cat. Now Rati starts scratching at the nest of the two love-doves, and they soon find themselves in trouble. The tyrannical Rati manages to snatch away Ashok from Sati and gets married to him

For a time, their married life is all picnic and then Rati's inherent vampish nature throws her into the arms of her previous lover. This creates complications and Rati and Ashok are estranged. Sati learns of this and at the bidding of her father, goes to Rati to bring her back home Both the girls are caught in an earthquake and Rati is killed. Taking Ashok's wedding ring, Sati decides upon a mad experiment and impersonates her own sister as Ashok's wife. But, when Rati's previous lover turns up and demands satisfaction of his passion, Sati's identity is revealed, and the drama ends with a smile and a song.

AN INDIFFERENT PRODUCTION

As we have said before, the conception of the story is silly. It is a familiar plot with a more familiar stink in it. Apart from the story idea, the screen play has been written in the most amateurish way. The director Mr. B. Mitra seems to be a raw hand at the game, especially in emotional situations.

Photography is tolerably good. But sound recording is insufferably bad. Most of the dialogues are not at all heard. Music is one long wail.

BAD ACTING

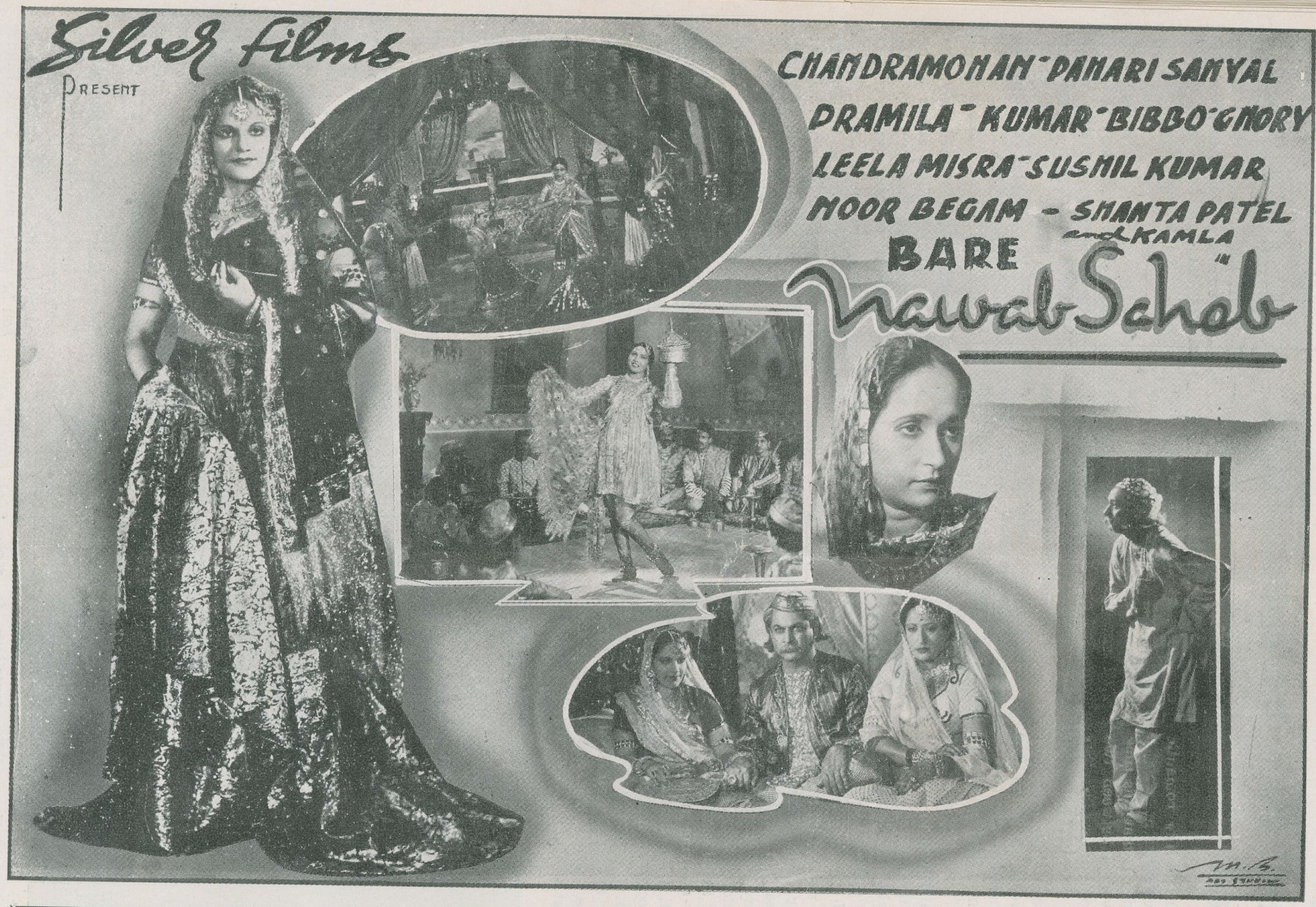
Ashok Kumar acts the hero 'Ashok' and does it so badly that he shatters our ideals of hero-worship. Pictorially he seems to have developed a fox-like face with broad jaws and a narrow chin. His nose seems to be spreading all over his face. This one-time handsome man now looks definitely ugly and thus becomes unsuitable for future screen work as a romantic hero.

Chandraprabha, who first made an appearance in 'Kismet' seems to be another raw recruit to the Indian film industry from the pictorial point of view. She has a hideous laughter and gives strange mouth formations while singing. On the other hand, even whilst speaking she draws her lower lip right into her mouth and presents a bizarre effect of a woman with one lip. Looked at from the acting point of view, she has improved on her work in 'Kismet' being less camera-conscious than before. Her dialogue diction is far from being happy. However, in minor roles, this girl may be useful if placed under good direction.

The other artistes in the picture are as good as living dead.

The picture provides continuous boredom and fails to entertain. It can be safely avoided, Ashok Kumar or no Ashok Kumar.

Surendra and Nur Jehan solidly contribute to make "Lal Haveli", an interesting picture.



BOOKINGS: C. P. C. I.: NEW CENTRAL TALKIES CIRCUIT LTD. BHUSAWAL.
SOUTH: SURESH PICTURES. BANGALORE CITY.
BENGAL: WESTERN FILM CORPORATION CALCUTTA
NORTH: SAXENA & CO. LTD., DELHI.

FOR SIND & BOMBAY APPLY: SILVER FILMS, DADAR MAIN ROAD. BOMBAY 14.

NEW HUNS PICTURES LTD.
(Bombay)

That stupendous New Huns picture, "Draupadi", seems to have become a good excuse for scandal-mongers to float a number of contradictory rumours all over the country. Frustrated and vicious drunkards, commonly found in the lower strata of the film industry, generally inspire such wrong reports with the single aim of pulling down others who wish to succeed.

And yet inspite of all these rumours, "Draupadi" has been on the sets at the Minerva Studios during the whole of February and the climax sequences, in which an attempt to undrape the most pathetic heroine of human history was made, have been shot.

The glamorous Sushila Rani in the title role of Draupadi has given a performance too eloquent to be framed in mere words. It has to be seen to live in one's memory for a long time to come.

While the unique Chandramohan yields place to none in the cruel role of Dusshasan, David plays a great Machiavellian role as Shakuni, the man who set fire to the jealous sentiments prevailing amongst brothers and thus sprinkled a nation's blood on the pages of history. Mazhar Khan, Badri Prasad, Raj Bishwas. K. N. Singh, Dixit, Kanhaiyalal and many others contribute to make the drama as human and thrilling as possible.

A new feature of "Draupadi" will be the specially composed "Ras-Leela", a dance given by Ram Gopal the world-famous dancer. It is rumoured, and for once rumour is true, that a record sum, ever paid for a three-minute dance, has been paid to Ram Gopal by the producers. Ram Gopal's "Ras-Leela" has been shot already in the spacious Mahabhavan sets where the Kauravas entertain the Pandavas. As rumour, often, mixes up its facts, it was whispered that the dance of Uday Shankar was sought by the producers. We are asked to deny this report and state that the producers had never even intended to approach Mr. Shankar.

SHALIMAR PICTURES (Poona)

Producer W. Z. Ahmed is within sight of the end of "Mun-ki-jeet" his present social picture under production. "Mun-ki-jeet" is reported to be having an intriguing theme, mainly intended to appeal to the intellectuals in the country. Featuring Neena and Shyam, Producer Ahmed is reported to have made the picture very interesting

Huge preparations are afoot for the next production of Shalimar called "Shree Krishna Bhagwan", which picture is expected to go on production in the first week of April.

BOMBAY TALKIES LTD. (Malad)

Mrs. Rai, the Controller of Production at this studio, does not believe in sending out news of her activities at the studio. From what we hear from others, we understand that Mr. Sushil Mazumdar has started the shooting of a new social story which is expected to be ready by the end of May. It features Leela Chitnis and Jairaj and the ever popular Mumtaz, the backbone of Bombay Talkies' box-office.

"Draupadi" certainly promises to become the most spectacular picture of the year seeing the gorgeousness and the stars, which go into it. Here are Chandramohan, K. N. Singh and David in a scheming situation.

SUPER - SOCIAL - - - ?
MUSICAL EXTRAVAGANZA - ?
GATE-CRASHER OF THE YEAR ?
MOVIE - MARVEL - - - ?
NATION - BUILDER - - - ?
EPOCH - MAKER - - - ?

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SURENDRA & others.

PRODUCER - DIRECTOR
SURENDRA DESAI

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Ready for release

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UNITED INDIA PRODUCTIONS,
JYOTI STUDIOS, KENNEDY BRIDGE,
BOMBAY 7.

It seems to be a modern "Vastra-haran" affair between Navin Yagnik and this girl in "Zamin" of Anand Pictures.

RAJKAMAL KALAMANDIR (Bombay)

Producer-director Shantaram is always a worried man, seeing that he is the most hard-working man in the industry. Between counting the cash returns of "Shakuntala" and the excessive expenditure of "Mali" his nerves are so badly taxed that they refuse to lie quietly during the nights and people say that Shantaram has got insomnia. We wish he gets the house-maid's knee as that will give him some physical rest which he needs badly.

At the studios, "Mali" is getting the final trimming before it goes to the screen at the Novelty Talkies. On the other hand, "Shakuntala" is still drawing crowds at the Swastik Talkies in Bombay.

RANJIT MOVIETONE (Bombay)

"Shankar Parvati" the latest costume picture of these producers, got a splendid reception at the Royal Opera House, inspite of Aroon acting the hero. Sadhona Bose's classic dances toned down to the level of mass intelligence are reported to have become very popular and if "Shankar Parvati" runs for weeks and weeks, as the know-alls say, this will be the first successful picture of Sadhona since she began her screen career.

The other pictures which threaten us from the ready-made tins are 'Vish Kanya' and 'Bansari'. A new production which will go on the set in March is called 'Mumtaz' and features the inimitable Chandramohan.

PANCHOLI ART PRODUCTIONS (Lahore)

News comes to us from the local official bore of this company that "Shirin Farhad" is very near the end of production. This picture is reported to be taking shape as a classic of the screen, especially in sex appeal for the masses. The obliging bore says that the best looking girls from the Punjab have contributed their glamour to make "Shirin Farhad" the most dynamic story of two human hearts in blissful harmony.

PRADHAN PICTURES (Lahore)

Mr. Chhaganlal Desai, the boss of this new show did make an official appearance at the Bombay Races during February to celebrate the completion of his first social picture, "Dassi". Old Chhagan must have become really an important person, seeing the way Distributor Baburao Pai clinging to him for dear life at the Race Course.

We wish Chhagan, an old trooper, all the luck between Pai and Pancholi.

JAYANT DESAI PRODUCTIONS (Bombay)

The latest report from this studio confirms the fact that "Zaban" a social story featuring Kaushalya and Mubarak has been completed.

Producer-director Jayant Desai once again preparing for another costume picture which he desires to produce on an a la grande scale.

In "Naya Tarana", Snehaprabha gives Jairaj many an anxious moment.

AMRIT PICTURES'

AMRIT PICTURES'

★

Produced & Directed by:

K. L. KAHAN

★ ★

★

Associate Producers:

C. L. MAHESHWARI

P. S. ZAVER

★ ★

MUSICAL THRILLER

QATIL

An Emotional Dramatic Triumph with Blazing Action and Terrific Emotional Impact.

★ RAJ RANI ◆ E. BILLIMORIA ◆ ALAKNANDA ◆ DILAWAR ◆ NAWAZ

★★ ALI ◆ FAZLU ◆ RAZI ◆ PREMA and ARVIND KUMAR.

Music : **K. NARAYAN RAO**

Photography : **A. SATTAR**

Story, Dialogues, Songs : **SHEVAN RIZVI**

Production Manager : **KAUSHIK**

Particulars :

JYOTI STUDIOS,

KENNEDY BRIDGE,

BOMBAY—7.

Mazhar Khan has collected a lot of these cuties to lend sex-appeal to "Bari Baat", his next social picture.

LAXMI PICTURES (Andheri)

Producer Chimanlal Trivedi is the only serious competitor to Producer P. B. Jhaveri. The way they produce pictures, it seems that they complete half the annual quota of the industry between themselves.

The latest picture of Laxmi is appropriately named "Bhagya Laxmi" in which Shanta Apte and Prem Adib are expected to bring the bacon home.

Another picture which is under production is called "Devi" which Sriyut Chimanlal Trivedi himself, is directing. It features the two popular heavy weights Leela Desai and Surendra, not Pahari Sanyal this time.

MAZHAR ART PRODUCTIONS (Bombay)

The ever-enthusiastic Mazhar Khan is a quiet worker who believes in doing his bit by contributing his best to the industry. His present picture is called "Bari Baat". It is a social story featuring Suvarnalata, Yakub, Ullhas and himself. Quite a lot of the picture has already been shot and Producer Mazhar Khan will enter a huge set in the first week of March and will practically complete his picture.

SOUBHAGYA PICTURES (Bombay)

Producer-director Dwarka Khosla is now making another picture called "Ronaq". It features Motilal, Chandramohan, Charlie and others and big expectations are entertained about its success. The picture is being distributed by the Supreme Film Distributors, Bombay.

INTERNATIONAL THEATRES (Bombay)

We are told that Producer B. Ramchand has completed his picture "Judai" for which he claims extraordinary music. We hope that the extra part of it appeals to ordinary people like us.

PRAJA PICTURES (Bombay)

The latest news coming from Producer K. M. Multani, proclaims the completion of "Umang" the maiden production of this company. Featuring Motilal, Prabha and Chandraprabha, Director Multani is reported to have made an excellent picture in "Umang".

The future programme of the company is not yet divulged.

ACHARYA ART PRODUCTIONS (Bombay)

"Age Kadam" the social story of Producer-director N. R. Acharya is reported to have been sold outright for a decent price.

Mr. Acharya will now take up another social story called "Paristaan".

This seems to be an attractive dance from "Umang", a social story of Praja Pictures.

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RAJA MOVIETONE

PRESENTS

SEVEN TOPNOTCHERS

IN

MIAON

SUPPORTED BY

A HUGE CAST OF FAMOUS STARS!

PRODUCED & DIRECTED BY

ZAHUR RAJA

A MOST LOVEABLE, LAUGHABLE MUSICAL COMEDY!

FOR BOOKING

RAJA MOVIETONE

MAIN ROAD — — DADAR - BOMBAY 14.

which he expects to put on the sets in the first week of April.

PRABHAKAR PICTURES (Kolhapur)

After a long wait, Produer-director Bhal Pendharkar is reported to have started the shooting of his maiden mythological picture, "Maharathi Karna" This picture features Durga Khote and Prithviraj and if all goes well, it is expected to be quite popular.

HINDUSTAN CHITRA (Bombay)

Producer-director Kishore Sahu gives a thundering report of his new production "Shararat". We cannot call Kishore a liar, though he bluffs very often. If fifty per cent of what he says is going to be true, "Shararat" threatens to be a good picture. Featuring himself and taking Protima Das Gupta hand in hand, Kishore practically lives through the picture and through sheer modesty calls it good acting.

Not satisfied with having inflicted himself on the industry, Kishore has recruited the younger one, Sushil Sahu, to entertain India's millions.

ANAND BROTHERS (Bombay)

The way Raj Bishwas brags about the outstanding theme of "Zamin". it seems that Producer-director Anand Kumar, has at last produced a good picture. However, don't be entirely led away by this report because Raj Bishwas is reputed to be a good story-teller, not to mention his having been an excellent salesman once in electrical goods.

We are now waiting for "Zamin" to be released and shall rush to you with our review.

UNITY PRODUCTIONS (Calcutta)

Producer Rameshwar Sharma must be posted as "missing". We do not know where they have shelved him and it would be a good job for the police to find this idealistic motion picture producer. His social story "Bhai Chara" in which, "the kingdom of heart endures, though kingdoms and empires have come and gone" is still to come and go from the actual screen.

We are all on pins to see this theme of brotherhood in which puris and kababs are crushed well together to give the nation a new dish.

We do not know what has happened to the idea of Sharmaji producing "Kurukshetra".

PRADEEP PICTURES (Bombay)

Producer Kamalabai Manglorekar is reported to be working more hours than a man would do in motion picture production. She has to in decoding the Urdu script of "Panna Dai" written by Dewan Sharar. The songs of this picture are now being written and Producer Kamlabai will start shooting as soon as they are ready.

NAVYUG CHITRAPAT (Poona)

"Naya Tarana" the story of which has been written by K. Ahmed Abbas one of the progressive writers of Bombay, is reported to have

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Particulars :

BOMBAY CINETONE LTD.,
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Tardeo, BOMBAY.

Producer : K. B. LALL

K. B. LALL'S next great offering :

SAMRAT ASHOK

with

CHANDRAMOHAN, ULLHAS....

Rajkumari Shukla and Mubarak make a new team in "Age Kadam", a social story of Acharya Art.

been received well at the Central Talkies. Featuring Snehaprabha and Jairaj, the picture presents a social theme which the producers consider to be unique.

The other pictures under production at the studios are "Pundalik" and "Panna".

BRIJ DEWAN LTD. (Bombay)

Those who thought that "Akbar" had succeeded in knocking the spots off Brijlal Khendry, did not know Brij well enough. Laughing and cursing he seems to have returned to the fray, all fresh and ready and has taken up two new pictures in "Mazaq" and "O' Panchhi" produced by Zahur Raja.

We pray they prove unworthy successors to "Shahenshah Akbar" of Raghupat Roy.

AURORA PRODUCTIONS (Bombay)

Producer Daniells seems to have acquired the absent look associated with motion picture producers which all shows that "Suno Sunatha Hoon" has reached the stage of grim thinking where one climax overlaps another.

The picture features Vanmala, Ullhas and several others and its music is suggested and controlled by Mr. K. C. Dey.

MOHAN PICTURES (Andheri)

"Kiran" a social story featuring Ashok Kumar and Leela Chitnis has been completed and is awaiting its release somewhere in Bombay.

The other two pictures under production are "Rani Taramati" and "Jadu-i-Kismet."

KAMAL PICTURES (Bombay)

Producer H. M. Barot is reported to be a very busy man these days with his new picture, "Birbal".

SILVER FILMS (Bombay)

Under the affectionate management of Mrs. Pramilla Kumar, "Bare Nawab Saheb" is racing towards completion rather fast. The picture features Chandramohan, Bibbo, Pahari and Pramilla herself.

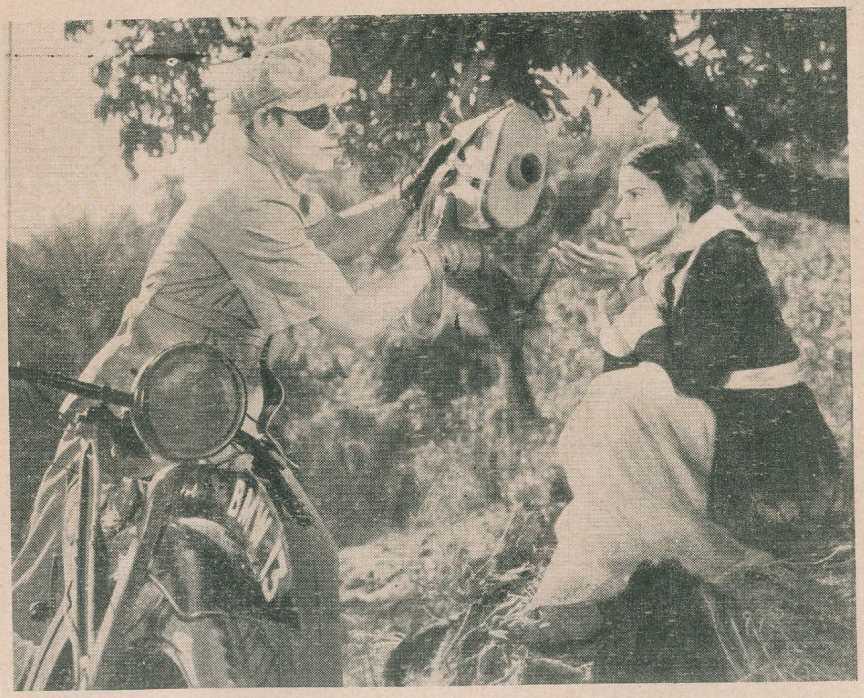
UNITED FILM DISTRIBUTORS (Bombay)

This new distributing office has secured the distribution rights of "Paigam" produced by Amar pictures and featuring Sadhona Bose, while their own picture "Talash" a movie thriller is waiting for release.

AMRIT PICTURES (Bombay)

Producer-director K. L. Kahan tells us that he has completed his maiden picture "Qatil" featuring Rajrani, E. Billimoria and Alakhnanda. He threatens to produce two more pictures very soon.

(*Contd. on page 67*)



So far motorists always asked for water. It seems to be the other way round in "Zamin", an Anand picture.

NEENA—

Of the very few cultured ladies working on the Indian screen, glamorous Neena is one. She will be shortly seen in "Mun-ki-Jeet", a social story of Shalimar Pictures.

Coming Coming

NEPTUNE'S

Next Master Hit

SILVER QUEEN
SILVER QUEEN
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(Kiran Chitra)

WITH YOUR FAVOURITE
CAST YOU WILL
EVER REMEMBER

STORY OF
TOIL, TEARS,
SWEAT & BLOOD

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NAIGAUM CROSS ROAD, DADAR, BOMBAY.

EAGLE FILMS

PRESENT

USS-KI-DUNIYA

Produced and Directed By :

K. L. KAHAN

Story :

V. N. TANDON
B.A.

Associate Producer :

C. L. MAHESHWARI

Dialogues, Songs :

ARSHID GUJRATI

Starring :

ALL STAR CAST

●

EAGLE FILMS

JYOTI STUDIO, KENNEDY BRIDGE,
BOMBAY 7.

(Contd. from page 63)

BOMBAY CINETONE LTD. (Bombay)

The latest news from this company is about the completion of their present picture, "Lal Haveli" starring Nur Jehan, Surendra and Ullhas.

Producer K. B. Lall is now preparing to launch his new production "Samrat Ashok" with Chandramohan in the lead.

NEPTUNE FILMS (Bombay)

These people have succeeded in releasing "Zigomar" their maiden production at the Roshan Talkies in Bombay where it is reported to be drawing good crowds. The present one under production is called "Silver Queen" and directed by Raja Yagnik.

NATIONAL THEATRES (Bombay)

"Lieutenant" a social thriller is lying in the tins all ready to salute the screen if given the chance.

The new picture under production is a Muslim social subject called "Dastan" featuring Veena Kumari.

Shanta Apte and Vasanti team together after a long time in "Bhagya Laxmi", a Laxmi picture.

NIGAR PRODUCTIONS (Lahore)

Producer-director Barkat Mehra "is now busy touching up and taking some patch scenes" for his picture "Panchhi". We hope he finishes this patchwork soon. The picture fea-

MOHAN PICTURES

PRESENT

A Sensational Drama of Thrills & Magic

JADUI-KISMET

Starring:

Miss SHANTA DESAI & Master SHIRAZ

WITH

GADAGKAR, SYED AHMED, ATTA MOHAMMED, AMEENA, Miss GULAB ANWARI, NAWAZ, SULTAN BABA, A. R. PAINTER

DIRECTION:

A. M. KHAN

Asstt. Directors:-
JASWANT C. ZAVERI
C. S. K. KUMAR

Music Direction:-
DAMODAR SHARMA
B. IRANI

PRODUCER:

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New Song Sensations . . . . ★

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PANCHHI

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Produced & Directed By : **BARKAT MEHRA**

Music :- **P. T. AMARNATH** (*H.M.V.*)

Starring : **Manorama — Ajmal — Hari Shivdasani**
Salma — Saleemraza — Ghulamqadir

Being Produced At Shorey Studios, LAHORE.

For Booking & Territorial Rights :

Nigar Productions,

Nishat Buildings, Abbot Road, LAHORE

tures Manorama, Hari Shivdasani, Ajmal, Salma and others. And the music is served by Pt. Amarnath.

SUNRISE PICTURES (Bombay)

That ever-active Producer-director V. M. Vyas, who looks as if he is suffering from incurable insomnia, is again reported to have done the box-office trick by selling off the world rights of "Ma-baap", evidently a social story written by the prolific writer Mohanlal Dave. The picture features Veena, Nazir, Yakub and Amir Karnataki.

NAVIN PICTURES (Bombay)

"Dost" is a social story of this company which has been completed under the direction of Shaukat Husein. The picture features Nurjehan and Motilal and enjoys a good preliminary reputation for its attractive music which is given by an youngster named Sajjad. The picture is expected to be released at the Imperial in Bombay.

Another picture of P. B. Jhaveri lying quite ready with him is "Parshuram" featuring Prithviraj, Urmilla and Leela.

PRAKASH PICTURES (Andheri)

"Ram Rajya" is reported to be running well all over the country and bringing in new medals for Vijay Bhatt everyday. The institutional receptions given to the producers seem to have multiplied so much that Publicity-Manager Bhadra Kumar Yagnik also appropriates his share by travelling to the south. Quite a good proletarian idea, to share the honours and it will be a good thing to extend it further and share the spoils.

A. I. PRODUCTIONS (Bombay)

Producer M. Gillani is reported to have completed his new picture "Main Awara". The picture features Leela Pawar and Trilok Kapoor and is directed by Mr. A. Karim, while the music is handled by Khan Mastana.

BOMBAY PICTURES CORPN. (Bombay)

"Pagli" produced by Maheshwari pictures featuring Aruna Devi is being distributed by this firm. The picture is ready and censored and is awaiting its release in Bombay.

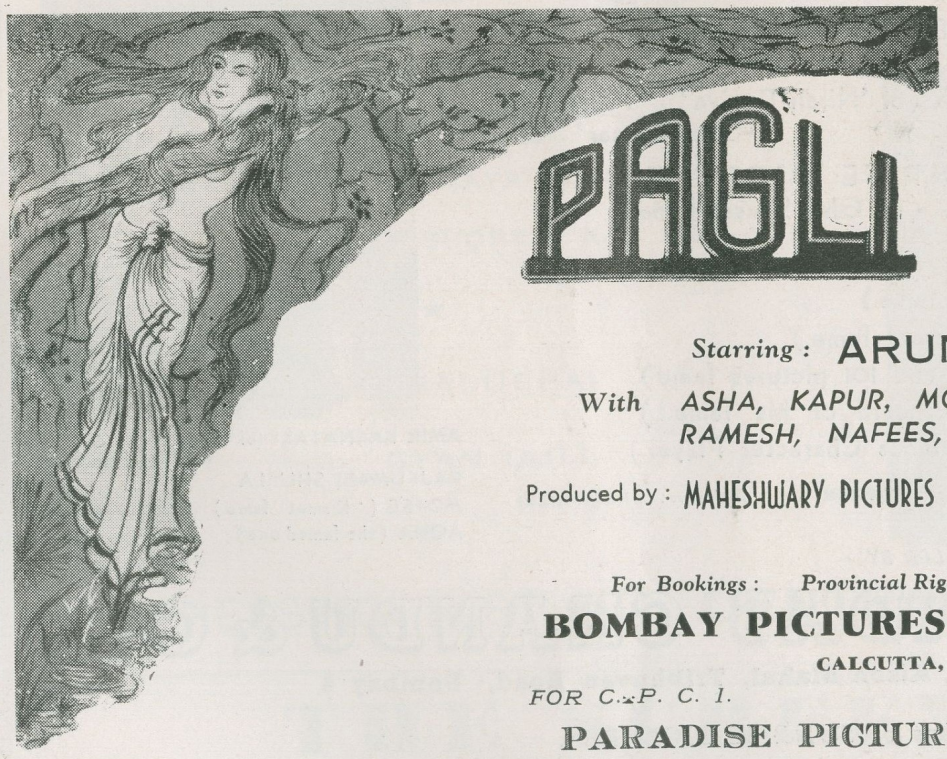
RASIK PRODUCTIONS (Bombay)

"Rahgeer" is still waiting for its release. Producer Tharani is now busy with another social picture called "Kis-ke-liye".

ATRE PICTURES (Bombay)

Producer-director Atre is busy with his new picture "Dil-ki-Baat" featuring Vanmala, Durga Khote, Ishwarlal and Dixit. The picture is evidently a social theme and in keeping with Mr. Atre's traditions this is expected to be a comedy. Mr. Atre is directing the picture himself.

Hitting a new high in DANCING !



PAGLI

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Produced by :— SUNRISE PICTURES.
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Featuring :—
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NAZIR (of 'Ghar Sansar' fame)
YAKUB (of 'Najma' and 101 pictures fame)
DIXIT (who has not heard of his fame!)
JAGDISH SETHI (Famous Character Player)

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AMIR KARNATAKI (of Bharat Milap & Ram Rajya fame)
RAJKUMARI SHUKLA
MOTEE ('Kismet' fame) and
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★

Music:
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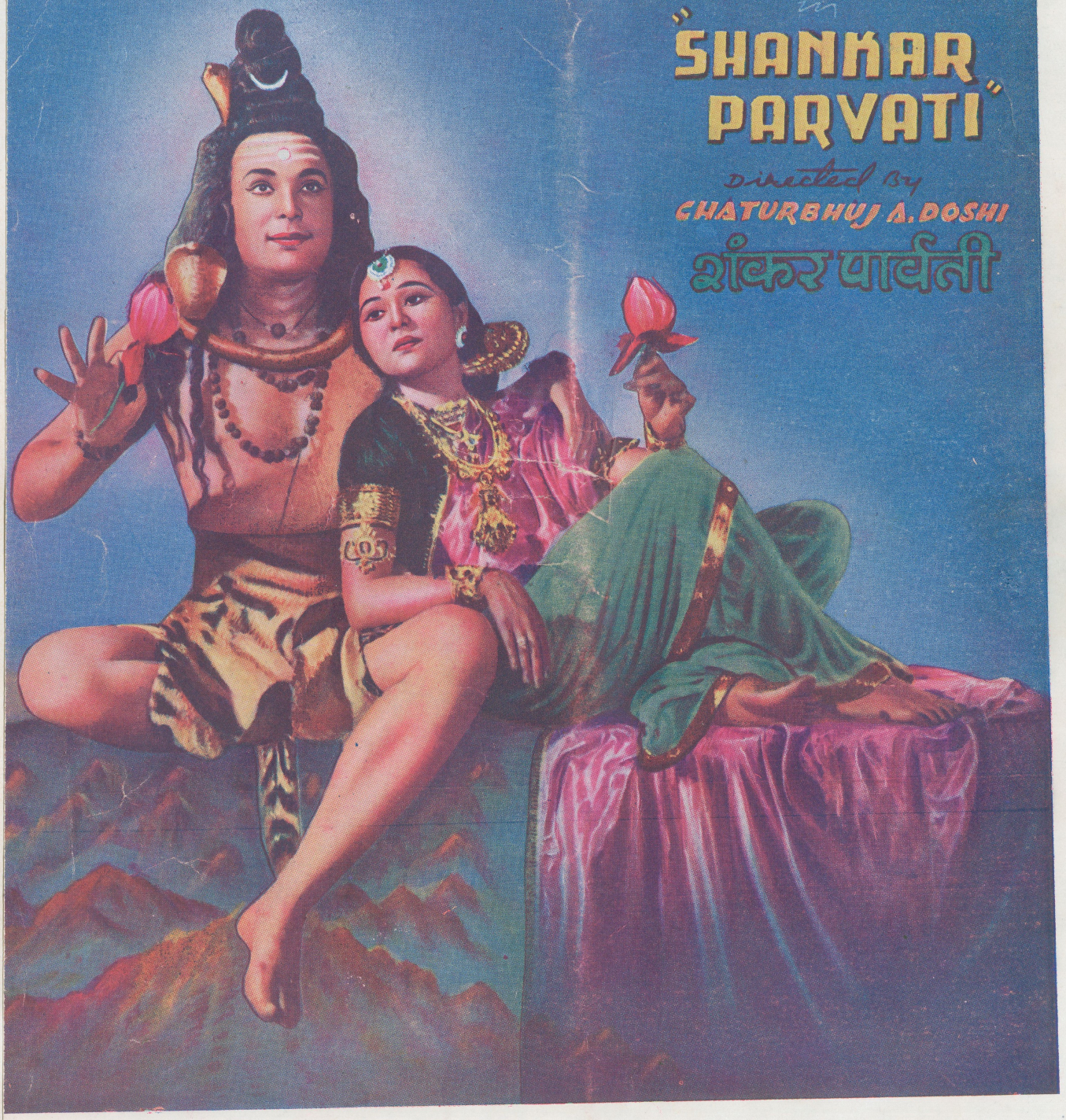

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